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**Impact of the Integration of Drama in EFL Teaching:  
A Multi-case Study of Young Learners' Classrooms**

**by**

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A thesis submitted in partial fulfilment of the requirements for  
the degree of Doctor of Philosophy

University of Warwick, Centre for Education Studies

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Creative drama in its truest and deepest sense  
cannot be stereotyped. It's like a river-always  
on the move-making connections:

Connecting riverbanks

Connecting starting points and destinations;

Connecting through improvisation

Action and reaction

Initiative and response

Thinking and feeling;

Relations between

People

Ideas

Even centuries!

*-Julie Thompson, former director, Children's Center for the Creative Arts,  
Adelphi University*

(as cited in McCaslin, 1999, p.4)

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## **Declaration**

I declare that this thesis is my own work and I have clearly indicated all quoted materials by giving details of the original sources. Also, I confirm that this work has not been presented to any other examination board and has not been published before.

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Sujeong Lee

## **Abstract**

This ethnographic multiple case study aims to examine the impact of creative drama on young EFL learners in South Korea. While working in the field for decades, I have observed the imbalance between the high demands from the public and the paucity of pedagogical and theoretical methods of EFL teaching for young learners. Therefore, I suggest the pedagogy of drama as an alternative EFL teaching method for children in view of the sociocultural and sociolinguistic axiom. In particular, I take Vygotsky's notion into account, which underpins the social constructivists' understanding of education. I embarked on the investigation by carefully selecting two case classrooms of children and one case group of teachers; accordingly, the three case studies were amalgamated and reviewed in depth in pursuit of the true knowledge of the context. In order to construct rigorous knowledge, I have followed the qualitative and non-positivist paradigm of analysis by applying a hermeneutical interpretation of the context. In addition, I have adhered to the notion of bricolage, which stresses the researcher's active role in the course of knowledge construction. The analysis uncovered that the pedagogy of drama enables EFL children to liberate themselves physically and emotionally, and hence promotes an autonomous social interaction that prompts frequent and meaningful oral language use. Moreover, the study indicates that EFL teachers are positively impacted by the pedagogy of drama in that they alter their pedagogical views to become more open, non-traditional and democratic. Thus, they begin to incorporate social interactional and communicative approaches in their EFL teaching. In addition, the analysis reveals that an adequate teacher's role is a significant factor in enhancing meaningful context building and natural oral language use in EFL

classrooms, in which children grow as authentic language users as well as autonomous social beings who convey their true voices.

## **Abbreviations**

CLT	Communicative Language Teaching
DIE	Drama In Education
EFL	English as a Foreign Language
ELL	English Language Learners
ESL	English as a Second Language
FL	Foreign Language
IGSE	International Graduate School of English
L2	Second Language
MEST	Ministry of Education, Science and Technology
NNS	Non-native Speaker
NS	Native Speaker
SLA	Second Language Acquisition
STEM	Science, Technology, Engineering, Mathematics
STEAM	Science, Technology, Engineering, Arts, Mathematics
TIE	Theatre In Education
ZPD	Zone of Proximal Development

## **Chapter One: Introduction**

This study strives to uncover exhaustive knowledge of the impact of drama on children's EFL (English as a Foreign Language) learning by encompassing notions in social constructivism, the pedagogy of drama and EFL teaching. To this end, the complex correlations between social, mental, and linguistic development in children's learning have been investigated. While witnessing controversial debate regarding the efficacy of English education for young children in South Korea, I have sought a true understanding of human language acquisition, particularly young children's foreign language acquisition. In fact, in South Korea, English education for young learners has spread throughout the country without government support. It has become a big industry that is able to meet the interests of private institutes and companies as well as gratifying the enthusiastic parents. Meanwhile, the paucity of profound research, the shortage of experts in the field and the lack of a rigid pedagogy result in secondary issues for the children.

Under these circumstances, I was provoked to investigate the pedagogy of drama as an alternative teaching method for young EFL learners. Among the various approaches of drama pedagogy, I considered creative drama as a suitable teaching method for young learners. Accordingly, through the multiple case studies, I present the impact of creative drama on children's social, emotional and linguistic growth. The findings uncover the positive impact of creative drama as it engenders social interactions and lowers anxiety levels, thus promoting children's meaningful, natural and frequent oral language use. Therefore, learning English through creative drama opens the possibility of

educating children to be autonomous human beings while enhancing their ability to work with others cooperatively and to construct meaningful contexts using creativity.

In this chapter, I give an account of the background, rationale and the theoretical grounds of this study. I start by describing English education for young learners as a social phenomenon in Korea. I also suggest the integration of creative drama into the EFL teaching of young learners while reviewing the educational goal of the Korean government. In other words, the emphasis on the arts in the contemporary Korean national curriculum is opening the possibility of embracing an arts-integrated English curriculum. Therefore, I assume that this research, which deals with the correlation of drama and EFL teaching, will contribute to the alignment of the goals for education and the practical knowledge in the field.

In addition, I explain social constructivism as the underpinning of this study, which highlights the impact of social interaction in learning. Accordingly, I contend that, in view of social constructivism, the pedagogy of drama is considered beneficial to language learning due to its creation of social impetus in the context of meaningful situations. Finally, I argue that embracing the pedagogy of drama in the EFL teaching of young learners possibly expands the horizon of the quality of English education while enhancing the children's growth beyond language learning.

### **1.1. Context and Background**

### **1.1.1. English education for young learners in South Korea**

In South Korea, it has been a notable social phenomenon that EFL learners are younger every year. Kim and Lee (2015) contend that this is attributed to Korean parents' and teachers' recognition of the importance of the English language as a communication tool in the globalised society of the 21<sup>st</sup> century. Accordingly, it is reported that 72.5 per cent of Korean private kindergartens and 4.5 per cent of public kindergartens have implemented English programmes to attract parents (Chang, 2012). Furthermore, Lee (2006) interviewed 484 parents and noted that their children started to learn English at the age of seven (27.5 per cent), nine (22.7 per cent) or six years (15.1 per cent), and that 90 per cent of those children were exposed to English learning before they were in the third grade of primary school, which has been the official starting time for public English education in Korea since 1997.

Contrary to the high demand for early English education in Korea, as described above, the appropriateness of teaching English to young learners has become controversial in both academia and the media. According to Lee (2006), research on the effectiveness of early English education shows contrasting results. The author states that Woo, Suh and Kang (2002) found that there was no distinctive difference in the level of English attained between children who started to learn English before the age of four years and those who began after the age of seven years; therefore, they argue that it is more efficient to begin English learning after entering primary school. On the other hand, some researchers present opposing results, which are that the children who were exposed to English in their early years showed positive responses to English learning or a high level of English

fluency when they were in the third grade (Boo, 2003; Suh, Choi, Choa, & Cheon, 2003).

Notwithstanding the controversial debates on the efficacy and adequacy of early English education, I would like to ask some fundamental questions: What type of learning environment was provided for those children to learn English? Which pedagogical methodology was considered as a suitable way to deal with young EFL learners? I contend that the application of the appropriate pedagogy should precede the measurement of learning outcomes, as young learners are involved in exploration and their vulnerable natures need to be considered with the use of adequate treatment and teaching methods. Contemporary Korean researchers' investigations, while implementing mechanical, traditional or non-appropriate language teaching methods with young learners, took into account only exterior outcomes; therefore, I acknowledge that more profound and complicated notions in children's EFL learning need to be discussed to improve the quality of education. At the same time, it is worth exploring the applicable pedagogical approaches that can be implemented in classrooms for young EFL learners.

However, in reality, it is difficult to find the suitable language teaching methodology in the English education field in Korea, which leads to less efficient learning outcomes for young children (Jun, 2003). Moreover, it has been reported that the shortage of effective teaching methods has resulted in decreasing many young learners' motivation for learning English and has even caused side effects such as emotional, psychological and behavioural problems (Lim, 2008; Kim, 2011). Studies also show that a didactic method of teaching through books and audiotapes is the dominant method of teaching young EFL learners (Lim, 2008;



Kim, 2004). Jun (2003) contends that the core elements for children to acquire English as a foreign language are an understandable language input and its meaningful use. In other words, children are able to learn foreign languages through contact with a practical context that can facilitate their active and mutual engagement while being driven by their intrinsic motivation. Jun (Ibid.) points out that the prevailing EFL teaching methodologies in Korea, such as mechanical audio-lingual drills, are not efficient to encourage meaningful, active and mutual language interaction (Ibid.). Under these circumstances, the need for alternative EFL teaching methods has increased, and various experimental EFL pedagogies have been introduced such as English education through music, art, drama, physical education and so on. Arts-integrated English teaching methods have permeated, notably, in the early English education field with the efforts of private schools, language institutes and publishers.

Despite these arts-infused English programmes for young learners developing and spreading throughout the country, their methodological and theoretical grounds are rarely discussed in the research world. As a matter of fact, very few studies have investigated young learners' English education in Korea (Kim & Lee, 2015). With regard to explaining the trends in young learners' English education in Korea, Kim and Lee (Ibid.) analysed 648 research papers published between 2000 and 2015 and reported that only 5.6 per cent of the research papers examined pre-K or K level, while 48.3 per cent reported on the elementary level. The authors assert that the insufficiency of pre-K or K level research is owing to the difficulty of conducting examinations with very young learners and the shortage of researchers with expertise in this field. Kim and Lee's (Ibid.) analysis also points out that research on teaching materials, especially on multimedia

learning methods, was increasingly carried out between 2012 and 2015 and the majority of this was conducted using the quantitative paradigm.

Based on the above description, the narrow range of pedagogical views, the limitation of research tools and the shortage of professionals are prevalent in the field of English education for young learners in South Korea. This current circumstance is obstructive to bringing about the goals of the latest Korean national curriculum, which emphasises the enhancement of creativity and convergence ability in education (Sohn, 2015). In this regard, the next section delineates the principles and features of the Korean national curriculum while attempting to construct the rationale for this research.

#### **1.1.2. Reflection of Korea's national curriculum**

In 2009, the Korean National Curriculum set out the goal of educating children to grow as creative, humanistic and globalised citizens for the future of society (Hur, 2015). The curriculum emphasised the education of creative human beings who can constitute new knowledge with excellent teamwork skills to prepare for life in a global and information-orientated society (Ibid). Then, in 2015, the revised national curriculum was reported with new frameworks that highlighted the principle of 'enhancing creativity and convergence ability in the future characteristic society' (Sohn, 2015, p.151). Throughout this period of development in the Korean national curriculum from 2009 to 2015, the educational goals have reflected the demands of the nation and society by stressing the importance of educating talented students in creativity and fusion (Kang & Lee, 2015). To this end, the Korean Ministry of Education supported the

incorporation of the concept of convergence education in the curriculum since 2009.

One of the strategies of convergence education is STEAM. Kim and Chong (2013) articulate that 'STEAM is not [the] mere convergence of knowledge but fetches further by integrating the learning experiences to yield productive outputs for one's skills in interpersonal relationships and sense of the community' (p.265). Historically, STEAM education was initiated in the United States by the inclusion of 'Arts' in the traditional STEM (Science, Technology, Engineering, Mathematics) education. STEM-style teaching and learning aim to educate students to work in the global economy of the 21<sup>st</sup> century by supporting their understanding of the systems and connections that bind the hard sciences, technology, engineering and mathematics (Yakman & Lee, 2012). STEM education has been developed in the US over the last decades with the advocacy of the Obama government, and funded by many organisations such as the Math and Science Partnership, the National Science Foundation (NSF) and Project Lead the Way. In addition, the America COMPETES Act of 2007 proclaimed the country's pursuit of the goal of increasing investment in STEM education from kindergarten to postdoctoral education (Land, 2013). Kang, Kim and Kim (2013) outline President Obama's STEM education priorities as follows:

... increasing STEM literacy so all students can think critically in science, math, engineering and technology; improving the quality of math and science teaching so American students are no longer outperformed by those in other nations; and expanding STEM education and career opportunities for underrepresented groups, including women and minorities (p.19).

Faced with very similar challenges to improve science, technology and mathematics education to prepare students with 21<sup>st</sup>-century skills, the Korean government drew attention to STEAM education, by adding the arts to STEM. The discipline of the arts has been recognised already by many nations as a significant mode to raise creative human beings who can contribute to the building of a harmonious and innovative society (Tae, 2011). Hence, Korea's Ministry of Education, Science and Technology (MEST) included arts disciplines in STEM in the pursuit of innovative, integrated convergence education (Yakman & Lee, 2012).

Tae (2011) contends that the potential of the arts is in its principle of imagination, emotion and visualisation, which promotes the growth of talented students of creativity and fusion. In accordance with this notion, Bamford (2006) asserts the positive impacts of the arts on students' successful performance in the academic, social and cultural domains. She articulates:

Art education is not only of intrinsic value of engendering human flourishing and critical self-esteem, it also has a positive impact on other aspects of learning ... Moreover, arts education tends to lead to an improvement in student, parental, and community perceptions of schools, as well as arts-rich programmes improving students' attitudes to school ... Arts education increases co-operation, respect, responsibility, tolerance, and appreciation, and has a positive impact on the development of social and cultural understanding (p.125-126).

Bamford (Ibid.) points out that the definitions and scope of arts education are varied and context specific and 'the inclusions within arts education vary significantly according to the economic and development of a country' (p.30). Yakman (2010), one of the leading scholars in the STEAM education movement, also mentions such diverse divisions in arts education. In addition, she

established its meanings into categories of an organisational structure. Through her analysis, Yakim (Ibid.) suggests the realms of arts education as language arts (including English, ESL, sign language, etc.), fine arts (such as painting, sculpture, colour theory and tangible creative expressions), physical arts (personal or collective movement, sports, dance and performance), manual arts (physical skills and techniques) and liberal arts (social sciences such as sociology, philosophy, psychology, theology, history, civics, politics and education).

Among those areas of arts education, Yakim (Ibid.) noticed the strong presence of language arts and social sciences within the structure of modern education. Accordingly, she asserts that 'While studying the common factors of teaching and learning of S-T-E-M, the influences of the arts discipline became more apparent, especially those already strongly promoted in the K-12 atmosphere, language arts and social studies' (p.11). Yakim (Ibid.) contends that *Language Arts* is seen as universal to all other branches of knowledge; also, it is crucial to promote effective communication, presentation of conceptions and ideas and deep understanding of the given context.

In dealing with foreign language learning and drama pedagogy, I strived to encompass the notions of arts education, which became the critical component in the STEAM education of Korea's national curriculum. Accordingly, I suggest that the potential of the arts is in its openness to enable young learners to construct meaning spontaneously and to exchange ideas using both verbal and non-verbal modes without the constriction of certain rules of language. Hence, my argument in this study is, through the application of the pedagogy of drama, which is one of

the arts domains, young learners enhance their social, emotional, and linguistic experiences while expanding their learning beyond purely language learning.

### **1.1.3. Statement of problem and personal rationale**

Throughout my long experience of EFL teaching in Korea, I have come across many children who have been affected negatively by inadequate styles of teaching such as using only books or audio-lingual methods. Meanwhile, I witnessed that, when these children were immersed in playful and arts-integrated circumstances, they began to show positive attitudes toward English learning and even increased their proficiency. While observing the positive impact of arts on EFL teaching, I was intrigued to explore this further. Thus, in 2009, I founded an institute named MILK English (MILK stands for Moving, Imagining, Laughing Kids), which experiments in arts-integrated EFL teaching methods. With little evidence of the methodological efficacy, in the beginning, it was challenging to recruit students. Only a few parents signed up for the programme with the hope that their children would enjoy learning English without too much pressure. These children became the seed of current popularity in the local area. By 2017, hundreds of children had registered on the programme and experienced the arts-integrated EFL pedagogy at MILK English while showing the positive impact of the teaching methodology.

While acknowledging the benefit of the arts in language acquisition, I considered the impact of drama on children's EFL learning. As a matter of fact, my personal background of training in the drama education field while joining the EFL teaching profession awakened my curiosity and passion to embark on this investigation

regarding the correlations between drama and EFL education. In particular, I noticed the social and educational demands of finding suitable teaching methods for young EFL learners, which provoked me to experiment with the pedagogy of creative drama in EFL classrooms. Accordingly, I began to interrogate whether creative drama could be an efficient teaching method for teaching young EFL learners.

I paid particular attention to creative drama as an experimental EFL teaching method because it claims to enhance young learners' social, emotional, oral and cognitive development when they are immersed in improvised play (McCaslin, 1997; Freeman, Fulton, & Sullivan, 2003; Arieli, 2007; Taskin-Can, 2013). Also, my assumption is that the unscripted and impromptu nature of creative drama is more suitable for enhancing oral language outcomes than a scripted and formal drama strategy. In fact, in the EFL teaching and learning field in Korea, the production-centred-drama pedagogy is prevailing, which aims to present children's fluent English skills by asking them to memorise scripts. However, my interest is in the facilitation of children's creativity, the enhancement of mutual interaction and the improvement of communicative competence, which are the core abilities needed in our contemporary society.

Within the broad perspectives of the social and linguistic spheres, the primary concern of this study is to investigate how creative drama-integrated lessons impact on young EFL learners. Through qualitative inquiry, first, I looked for the patterns in teaching methods, pupils' interactions and features of the classrooms. Then, throughout the ongoing analysis, I sought to answer how these attributes would affect pupils' learning autonomy, social interaction and hence the

emergence of oral communication. In this regard, in Chapter Four, I present an in-depth discussion of the pedagogy of drama in conjunction with foreign language learning. The following section discusses the social constructivists' idea that underpins the notion of the relation of drama and foreign language learning.

## **1.2. Theoretical Underpinning: Social Constructivism**

This research aims to explain the complex correlations of human development, sociocultural impetus, play, drama and children's foreign language learning. Within this attempt, the centre of the study is constituted upon the epistemological paradigm in the social constructivists' view of the knowledge formation of human beings. Epistemology explores human constructions and knowledge building within the relationship between the inquirer and the known. It explains that the interaction between the inquirer and the knowable enhances a co-constructed understanding. Accordingly, the epistemological paradigm recognises human knowledge as indefinite and problematic but not ultimately true as it is constructed throughout the dialogic process.

The above epistemological stance is accordant with the social constructivists' interpretation of knowledge acquisition and learning. Lee (2012) contends that 'social constructivism endorses a subjective epistemology where the knower and the respondent cocreate understandings' (p.407). This remark points out that the epistemological paradigm of knowledge construction falls into the social constructivists' underpinning, which emphasises the collective generation of meaning.



Social constructivism stresses the social surroundings as the core influences on an individual's construction of meaning and knowledge. Likewise, it contends that the understanding, learning and reasoning of human beings arise in the social process. It also explains that 'knowledge is constructed in the context of the environment in which it is encountered' (Jordan, Carlile & Stack, 2008, p.59). Therefore, within the social constructivists' context, the knowledge construction of human beings is highly influenced by social interaction, one's history, culture and language use.

The social constructivists' understanding of human knowledge grounds my assumption and interpretation throughout this research journey. Accordingly, by looking into the theory of social constructivism, I undertook my exploration of unfolding the relationship between the pedagogy of drama, children's EFL learning and sociocultural contexts. Therefore, in the following section, I describe the core notions and theories of social constructivism. In addition, I discuss the idea of constructivism as it shares a common but comparable knowledge with social constructivism.

### **1.2.1. Constructivism and social constructivism**

While behaviourists stress the importance of nurture, i.e. stimulus and response in development and learning, constructivists draw attention to the creation of knowledge through the experiences of life (Pound, 2011). Concerning the construction of meaning making in the learning process, constructivism has naturally progressed from the cognitivists' account of cognitive processes (Jordan,

Carlile & Stack, 2008, p.55). Whereas cognitivists have focused on how information is processed, constructivists' interest is in 'what people do with information to develop knowledge' (Ibid.). The latter considers learners as active constructors of meaning. They recognise the active role of learners' knowledge construction by articulating that 'learners interpret and make their own sense of experience and the information they receive' (Ibid., p.56).

Within this view, different types of constructivism discuss how learners construct knowledge. Radical constructivism (or cognitive constructivism) interprets learning as an individualistic and biological development. For example, the radical constructivist Glaserfeld (2007) claims that the individual's active construction of knowledge is built on the experience of an individual. On that account, Pritchard and Woollard (2010) argue that 'All experience is subjective and filtered through a net, or a set of nets, of individual perception, bias, and other sensory experience' (p.9). Likewise, Jean Piaget (1896-1980), the key figure of radical constructivism, viewed knowledge construction as an individualistic cognitive process. Piaget (1969) further explained the concept of schema as the stored knowledge of an individual that allows him or her to link with an old or a new knowledge so as to understand the world. Accordingly, his theory stresses the importance of a learner's own discovery process in knowledge construction by the 'reconfiguration of their own mental schema for themselves' (Jordan, Carlile & Stack, 2008, p.57).

Whereas constructivism understands learning as an individual cognitive process, social constructivism emphasises the social power in an individual's learning and the construction of meaning. Russian scholar Lev Vygotsky (1896-1934) was the

main contributor to the development of social constructivist theory. In accordance with the Vygotskian sociocultural context, Kozulin (1990) argues the interrelationship between cognitive development and language:

It is incorrect to consider language as a correlative of thought; language is a correlative of consciousness. The mode of language correlative of consciousness is meanings. The work of consciousness with meanings leads to the generation of sense, and in the process consciousness acquires a sensible (meaningful) structure (p.190).

In line with the above notion, Yang (2012) highlights the sociocultural underpinning in language use and mutual meaning making. He articulates that 'A sociocultural perspective acknowledges that language is a social system employed to make meaning and that the language learner is an active constructor of meaning with others' (p.133).

Grounded upon the above understanding that there are certain links between meaning (consciousness), language and social context, in the following content, I discuss the significance of Vygotskian social constructivism. Aiming to explain the core conception of social constructivism, I briefly introduce the theory of radical (cognitive) constructivism while sketching the work of Jean Piaget (1896-1980) and Jerome Bruner (1915-2016).

### **1.2.2. Radical (cognitive) constructivism: Piaget**

Swiss psychologist Jean Piaget developed the theory that all intelligence is shaped by human experience. He defined intelligence as a product of the interaction between an individual and his or her environment (Pinter, 2006).

Accordingly, he suggested that children construct knowledge for themselves by actively making sense of their environment. He referred to this active learning as 'constructivism' (Ibid., p.5).

Piaget is well known for his stage developmental theory, which explains that development and learning follow different stages that are associated with children's ages. He claimed that children go through four stages of development: sensorimotor (from birth to two years of age), pre-operational (two to seven years of age), concrete operational (seven to eleven years of age), and formal operational stages (twelve to adulthood) (Powell & Kalina, 2009). In addition, he asserted that 'cognitive development and conceptual change occur as a result of interaction between existing cognitive structures and new experiences' (Jordan, Carlile & Stack, 2008, p.57). Hence, when children are confronted by cognitive conflict that is different from their existing constructs, they search for new constructs and strive to restore equilibrium throughout the reconfiguration of mental constructs. This process occurs internally, first, and externally, later, by talk and action, which is termed 'inside-out' theory (Ibid.). Rather than being imposed upon by outer enforcement, by going through their inner developmental processes, children discover new knowledge and enrich their understanding of the world. Piaget (1969) interpreted these learning processes as assimilation, accommodation and equilibrium.

Throughout his theory, Piaget stressed children's individual knowledge construction processes via their own exploration of the world while adapting their organisms to their environments. Within this view, Piagetian radical constructivism understands knowledge construction as using personal and non-

determined processes. In this regard, Glasersfeld (2007) asserts that 'Knowledge is actively built up by the cognizing subject' (p.4).

### **1.2.3. Discovery learning: Bruner**

Based on Piaget's cognitive construction theory, Jerome Bruner (1915-2016) views children as 'active problem-solvers who are ready to explore difficult subjects' (Smith, 2002). His theory is grounded upon constructivists' investigation of knowledge formation, which defines learning as 'an active process through which learners construct new meaning' (Jordan, Carlile & Stack, 2008, p.55). Accordingly, he concludes that new knowledge is constructed upon past experience or knowledge.

For Bruner, knowledge is not a mere collection of information, but a model we construct to give meaning and structure to our experience of the world and to make it economical and communicable (Takaya, 2013, p.20).

Within this view, Bruner (1961) stressed that learners should be encouraged to discover principles by themselves, while proposing his famous theory of 'discovery learning'. In this theory, he claims that, 'through discovery learning, students learn not only factual knowledge but the tools of thought, inquiry, and communication' (Takaya, 2013, p.22).

Moreover, Bruner (2009) emphasises the power of culture that intrinsically motivates children and creates a framework that facilitates the individual meaning-making process. In his article, 'Culture, Mind, and Education', Bruner (Ibid.) articulates the inseparable nature of culture and knowing.

It is this cultural situatedness of meanings that assures their negotiability and, ultimately, their communicability. Whether 'private meanings' exist is not the point; what is important is that meanings provide a basis for cultural exchange. On this view, knowing and communicating are in their nature highly interdependent, indeed virtually inseparable (p.161).

Bruner's (Ibid.) recognition of culture in education broadened the cognitive constructivists' view of knowledge formation, and it was enhanced to examine the 'social importance of language and culture in meaning making' (Jordan, Carlile & Stack, 2008, p.58). In accordance with this awareness of correlations between social power, culture and language, Vygotsky (1978) acknowledged the significance of social interaction in learning. He stressed the social processes 'as the means by which all reasoning and understanding arises' (Jordan, Carlile & Stack, 2008, p.59).

#### **1.2.4. Social constructivism: Vygotsky**

The Vygotskian notion of learning adds social power to Piaget's constructivism (O'Toole, Stinson & Moore, 2009). Whereas Piagetian constructivists pay attention to the individual's cognitive frameworks and processes in knowledge acquisition, Vygotskian social constructivists acknowledge the social and cultural impetus of the individual's learning. The latter claims that 'culture and social communities shape the manner in which individuals perceive, interpret, and attach meanings to their experiences; society forms how and what people think' (Jordan, Carlile & Stack, 2008, p.59).

While emphasising the social context in an individual's learning and development, social constructivists argue that 'knowledge is the result of social interaction and

language use' (Ibid.). Within this view, Vygotsky (1930; 1981) claimed that the development of the higher mental functions of a social individual are intimately linked with the signs, tools or instruments. He further argues that, among those signs and tools, language and literacy are the primary means for each individual to communicate with others as well as with himself (Berk & Winsler, 1995). In other words, mediated by language and literacy, 'each separate person becomes a social entity' (Miller, 2011, p.36). Therefore, when dealing with children's language learning, I contend that it is important to understand the essence of language, which is a communicative tool used in a social and cultural group. In addition, it is notable that the language and literacy of each culture have developed over time, reflecting the history and experiences of each cultural group. On that account, Au (1998) articulates that 'the historical condition is joined to the cultural condition, and links among historical, cultural, and individual conditions are formed when children are learning to use language and literacy' (p.301).

Likewise, Vygotskian social constructivists significantly consider this notion of cultural and social influences on children's linguistic development. In conjunction with this sociocultural impetus, the Vygotskian understanding of consciousness recognises affective modes in language learning. Accordingly, Vygotsky (1987) conceived that consciousness consists of two subcomponents: intellect and affect. He argued that 'there exists a dynamic meaningful system that constitutes *a unity of affective and intellectual processes*' (as cited in Holzman, 2009, p.46, original emphasis). Furthermore, he believed that the unity of person, social relations and culture constitutes human psychology (Ibid.). Grounded upon this knowledge, social constructivists' research of language and literacy encompasses the motivational and emotional dimensions of literacy as well as

the cognitive and strategic dimensions (Au, 1998). Taking the social constructivists' notion into account, throughout this research, I have inquired and investigated the cultural, social, motivational and emotional facets of language learning. The in-depth discussions of the essence of language as a communicative tool and the identification of learners as users of language are carried out in Chapter Three.

### **1.3. Conclusion**

In this chapter, I described the background, rationale and the underpinning theory that construct this research. The social and educational demands in Korea urged me to investigate the possibility of creative drama in the EFL teaching of young learners. Accordingly, I have reviewed the context of the Korean national curriculum, which emphasises the arts in the pursuit of innovated, integrated convergence education. Through this review, I have observed that the integration of creative drama in EFL teaching is consonant with the educational goal of the Korean government. Based on this grounding, I embark on the investigation of the impact of creative drama on young EFL children, while seeking alternative EFL teaching methods that benefit children's growth beyond language learning. To do this, I explore the notions of the social constructivists as well as the constructivists by reviewing the core theories of Piaget, Bruner and Vygotsky. I pay particular attention to the sociocultural and sociolinguistic grounds that underpin the theoretical paradigm of this research. Accordingly, throughout the process of analysis and interpretation, I construct knowledge within the social constructivists' frame (notably, Vygotsky's social interaction theory). Upon this,



my investigation into creative drama and children's EFL learning is carried out, by highlighting the inseparable elements of the body, mind and social impacts when human beings use a language.

## **Chapter Two: Drama as a Learning Tool**

This chapter starts with a review of the historical and theoretical background of the pedagogy of drama. In keeping with the 1920s' progressive education movement, drama as a learning tool was introduced in the UK as well as in the US. Since then, the pedagogy of drama has been devised, practiced and developed while applying a process-centred form of drama in learning. Among its different approaches in terms of methods, my attention was drawn to creative drama due to its applicability to an EFL classroom of young learners. Creative drama is similar to children's social play, which allows the free flow of the environment, autonomous social interaction and improvised dialogues while engaging children in constructing meaningful contexts. Thus, in the context of the sociocultural and sociolinguistic axiom, I observed the potential of the power of creative drama as an advantageous EFL teaching method for young learners.

### **2.1. Progressive Education Movement**

The early 20<sup>th</sup> century was resonant with radical and progressive approaches in education, which invoked the necessity of a better quality and effective education. As opposed to the traditional compulsory Euro-American curricula of the 19<sup>th</sup> century, progressive education emphasised learning by doing. Within this stream, Fröbel (1782–1852) established the very first kindergarten programmes in Germany in 1837, stressing self-activity in learning within a natural environment. He argued that 'self-activity is necessarily coupled with joy on the part of the

child' (1887, p.39). In this respect, in Fröbel's theory, play was regarded as the most important factor of children's learning, considered to be 'the highest level of child development' (Pound, p.13).

In the US, John Dewey (1859-1952) echoed the progressive education movement. He argued that all authentic education emerges through experience; noting that education must teach children to reconstruct knowledge through connecting past experiences with new knowledge. He also proposed that the primary experiences in everyday life help to create a more reflective secondary experience. Accordingly, he articulated:

An ideally perfect knowledge would represent such a network of interconnections that any past experience would offer a point of advantage from which to get at the problem presented in a new experience (Ibid., p.579).

Within this context of learning through experience, the role of the arts was recognised as an effective tool in education. Accordingly, the progressive education movement in the 1920s considered 'the arts, and the act of making art, a vital tool for exploring and understanding the world' (Narey, 2009, p.130). The movement insisted on the importance of the emotional, artistic and creative aspects of human development, as opposed to the traditional methods of didactic education (O'Toole, Stinson & Moore, 2009). Influenced by this new thinking of considering the arts as a learning tool, pedagogy through drama began to be developed as a new tool for learning (Ibid.).

## 2.2. Creative Drama and Drama in Education

Drama pedagogy has been developed with diverse terms and methods such as Theatre in Education (TIE), Drama in Education (DIE), process drama, creative drama, and so on. Among these, my focus is on describing the essence of creative drama and DIE. Considering the discourse of this research within a social interactional inspection, it is significant to acknowledge that creative drama and DIE are the most common terms in the field of informal classroom drama (Wagner, 1998). The notion of *informal* is highlighted in natural human circumstances and everyday social interactions, through which language use is facilitated and improvised. In this regard, informal drama rather than a production-orientated form of drama is gaining attention as it is able to explain the intricate relations between drama, social interaction and language learning. Therefore, I will address these informal classroom drama pedagogies, i.e. creative drama and DIE, in the following content.

The beginning of creative drama is attributed to the work of Winfred Ward (1884-1975) in the United States. She started a programme at Evanston Illinois Public School that used children's literature for drama. As opposed to formal theatre for children, by articulating the principles and demonstrating the effectiveness of creative drama, Ward pioneered a new direction of education in the dramatic arts in America (McCaslin, 1999). Her teaching method emphasised self-expression, training in spoken English and literature appreciation. Rather than memorising scripts, the children improvised play from their own emotions and imaginations (Northwestern University, 2003). Later, in 1944, Ward founded the National Children's Theatre Conference, which became the root of the American Alliance

for Theatre Education (AATE). Kindled by this foundation, the research and practices in creative dramatics in America grew through the work of pioneers such as Geraldine Brain Siks, Viola Spolin and Nellie McCaslin (O'Toole, Stinson & Moore, 2009).

Creative drama is a form of imaginative, improvised play that includes movement, mime and speech. Similar to children's playmaking, in a creative drama class, participants are at the centre of creating dialogue or acting out stories under the guidance of a leader. The play is usually extemporaneous and non-scripted, and it is not intended to be performed in public. But occasionally, if the participants desire, it is developed into a polished form and presented in front of an audience. McCaslin (2004) defines creative drama as 'an art form that exists for its own sake, serving the player as an enjoyable and significant life experience'.

While creative drama was established in the US in the mid 20<sup>th</sup> century, Peter Slade founded the Child Drama movement in the UK. Slade's work influenced a change in the perception of drama in schools and introduced the possibility of improvisation and dramatic play that encourages the personal development of the human being. Attracted by his idea, in 1960s and 1970s, progressive teachers from the UK, Canada and Australia tried to learn his method. This historical movement progressed as follows:

... from the 1970s onward, came the gathering avalanche of drama for learning, or drama-in-education, with its much greater emphasis on the social impact and significance of drama and on its particular role in the curriculum (O'Toole, Stinson & Moore, 2009, p.78).

Through this new understanding of drama as a learning tool, the process-centred form of drama was developed as DIE in the UK. DIE set the goals to convey knowledge, arouse interest, solve problems and change attitudes. In this context, drama plays a role as a learning medium to reach certain extrinsic goals (McCaslin, 2000). DIE aims to teach any area of the curriculum through drama, and its techniques have been sophisticatedly developed.

One of the famous practitioners of DIE was Dorothy Heathcote. Wagner (1999) notes that 'Heathcote does not use children to produce plays. Instead, she uses drama to expand their awareness, to enable them to look at reality through fantasy, to see below the surface of actions to their meaning' (p.3). Heathcote strived for deeper and wider learning through drama, and shared many of her ideas with Gavin Bolton, another innovative scholar in the DIE movement. In their co-authored book, *Drama for Learning* (1995), the mantle of the expert approach was explained as a tool for the student to take on the role of the expert. In this process of learning, students are engaged in a fictional context as a team of experts who are assigned to solve the problem. Thus, they spontaneously join in the collaborative project while expanding their knowledge. Bolton and Heathcote pioneered to develop the methods of applying drama in education and their influence travelled around the world.

While there is difference between the American creative drama model and the UK-based DIE model, both claim to originate in the art form of theatre (McCaslin, 2004). Also, both aim to facilitate learning by engaging students in the artistic processes of human experience. Conceiving drama as pedagogy, both models

are concerned with students' experiences, creativity and their holistic development as human beings. Also, they value the learning process prior to the production, placing students at the centre of learning. This 'child-centred' and 'learning by doing' theory can be traced back to the era of progressive education. As in the earlier notion of John Dewey, the child is the starting point, the centre and the end:

Now the change which is coming into our education is shifting the centre of gravity ... the child becomes the sun about which the appliances of education revolve; he is the centre about which they are organized (cited in Bolton, 1984, p.4).

Placing children at the centre of learning, educational drama emphasises that the role of drama is to facilitate learners in reaching a higher level of development, including the cognitive, linguistic, social and emotional area. In this extemporaneous and process-centred form of drama, participants become active players, interact spontaneously and develop themselves to a higher level as social beings.

### **2.3. Dramatic Play as the Origin**

Paralleled by the context of the process-centred form of educational drama, creative drama and DIE have sprouted from the basic form of dramatic play that enables children to become immersed in the social and cultural world. The recognition of this inseparability of process-centred modes of drama and dramatic play has led me to delve into the essence of play as a broader concept.

Among the diverse types of play, I will begin with addressing the nature and the heart of dramatic play that is concurrently existent within creative drama.

Researchers define dramatic play as symbolic play, socio dramatic play, self-directed dramatisation or thematic-fantasy play (Wagner, 1998). As the various terms imply, it is the free play of very young children, through which they create their own worlds that reflect reality. It is fragmentary, existing only for a moment, and children try in this imaginary world to solve real-life problems (McCaslin, 1997). Living in their imaginary worlds, children learn to interact, negotiate and communicate as they will in real life. Thus, dramatic play provides the opportunity for children to re-invent experiences and construct considerably sophisticated representations of the real world (Shine & Acosta, 2000).

As children grow, their dramatic play becomes increasingly social; they are centred on themselves at first, but later their stories involve other people (Wagner, 1998). Within this growing social awareness, children's play is formed in theatrical or dramatic ways, in which the players direct and improvise their actions and thoughts, mostly combined with dialogue. Bruner (1983) notes that this form of dialogue can be created with a partner, but that without the support of another it quickly collapses. This notion pinpoints the correlation of social interactions and language use within the conduit of children's dramatic play.

Considering the goal of this research, which attempts to explain the interrelationship between play, drama and foreign language learning, it is important to acknowledge that, while being engaged in playful circumstances with



supportive partners, children rapidly master their language as an instrument of thought and action (Bruner, 1983). Within this view, Bruner articulates that:

There is a considerable role of playfulness in the child's mastery of the miracle of language. Do not be confused by the aspect of language that is innate or born. But remember that there is a great deal of it that also has to be mastered through try-out and experience (Ibid., p.64).

In order to unravel the intricate relations between children's play, drama and (foreign) language learning, in the foreground, I will illustrate the theoretical overview of children's play and learning in a social context, highlighting the core ideas of the leading social constructivists. Further discourses regarding the Vygotskian perspective of language learning (including EFL learning) within the social context of play and drama will be carried out in Chapters Three and Four.

## **2.4. Play in a Social Context**

According to Edwards (2011), 'children's learning and play is relative to the social and cultural contexts in which they are located and in which they interact with other people' (p.195). Social constructivists have respected this notion of the sociocultural dimensions of play and learning. They believe that learning occurs through social interaction, and significantly through play. Dewy (1916) emphasised that children's active exploration towards learning through joyous emotion and playful modes helps to reduce the gap between an individual and society. Likewise, Piaget (1962) claims that children learn to socialise with others through play. Following Piaget, Bruner (1983) also remarks on the importance of children's play that prepares children to socialise in later life.

With the recognition of the social angles in play, social constructivists have highlighted that play provides children with the opportunity to live in real-life situations that they will encounter in adulthood and to prepare to participate in the world as social beings. This is because children reflect real-life roles and situations in their play. Ironically, children are less likely to portray their actual personas in their play, and instead endow themselves with socially adequate and respectful roles. For instance, they become disciplined students in their play, even though the opposite may be the case in real life. In this regard, Vygotsky discusses this social impetus of play:

Play creates a zone of proximal development of a child. In play a child always behaves beyond his average age, above his daily behaviour; in play it is as though he were a head taller than himself (cited in Holzman, 2009, p.51).

Holzman (Ibid.) interprets Vygotsky's notion with a new insight. She proposes that children do not portray predetermined social-cultural roles, but rather create their own cultures and societies in their play. She emphasises that 'the developmental potential of play is as performed activity and not as behavioural acting' (Ibid., p.52). Her argument is highlighted in the recognition of creativity in play. That is, rather than playing out socially determined roles, children create new roles and actively direct and perform their play. Becoming autonomous leaders and creators of play enables a child to be a '*head taller than himself*' in Holzman's (Ibid.) discourse.

Whether they reflect typical or atypical social arenas, during social pretending, children portray, experiment and experience the real world. The play as the proximal zone allows children to construct an imitation of real life. While learning these social skills in the course of play, children work towards mutual goals,

share cultural understanding and actively participate in the event. Throughout this research, I bring attention to this sociocultural spectrum of play, which may impact on children's foreign language learning by furnishing the cognitive, linguistic and emotional ZPD (Zone of Proximal Development) for the children.

## **2.5. Scaffolding Language Acquisition in Play**

Vygotsky's famous theory of ZPD proposes the potent and non-determined area in learning, in which children are able to develop their higher mental functions through social interaction, participation and collaboration. Berk and Winsler (1995) define Vygotsky's ZPD as follows:

The distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers (p.26).

ZPD theory highly values the role of adults or peers who can maximise children's learning and development. Building on Vygotsky's concept of ZPD, the notion of scaffolding was introduced as a guided structure for learning (Berk & Winsler, 1995). As the term 'scaffold' literally means the support system of the construction of a building, scaffolding in learning accentuates the role of others who are more capable such as adults or more mature peers. Block (2003) highlights this perception by articulating that the more skilled participant 'promotes the novice's appropriation of new knowledge by co-constructing it with him or her through shared activity' (p.101).

In response to the Vygotskian notion of scaffolding, which signifies the role of an adult in children's play, contemporary European scholars have presented many differing views. Whitebread (2012) reports the European scholars' controversial debates regarding the presence of an adult in children's play while dichotomising 'adult directed-structured play' versus 'child initiated-free play'. However, he underlines the balanced approach between the adult's intervention and the child's freedom in play.

Howard expressed the view, however, that dichotomising [the] 'adult directed v child initiated', 'work v play' or 'structured v unstructured' situation is not, in practice, particularly helpful. The key point, in her view, is whether the children perceive the situation as playful. Her research suggests that it is possible for adults to operate as co-players with children, supporting and extending the play activities, while preserving the children's freedom and autonomy to develop the play as they wish. (Ibid, p.34)

In line with the above understanding, Bruner (1983) stresses the significance of the role of an adult or someone who can support the children's play. He claims that the presence of an adult or a partner who is sympathetic, but who is not controlling the play, could facilitate the children's learning (Ibid.). In an appropriate and supportive social interaction, children are given the opportunity to advance their current developmental stage. In other words, learning occurs through social interaction with cooperative partners. Mercer and Littleton (2007, p.4) articulate that people '*interthink*' when they work together to solve problems. In such situations of collaborative learning, language is regarded as 'the principle means for establishing shared understanding, testing out possible solutions and trying to reach some agreement' (Ibid.).

In the context of foreign as well as native language learning, investigations of the social influence on language development are often explained with the coalition of children's play, known as free play, role play, imagined play and socio-dramatic play. Galeano (2011) examined the socio-dramatic play sessions in the case of a Spanish-English bilingual child. During the course of the eleven play sessions, more fluent Spanish playmates, as scaffolding peers, supported the case child while 'providing direct translations, asking leading questions and explicitly correcting mistakes through modelling' (p.352). Galeano reported that, 'through sustained interaction, this receptive-bilingual child increased productive proficiency over a relatively short period of time' (Ibid.). Galeano's (2011) investigation confirms the mediated role of play that can provide imaginative pretend scenarios, through which children foster language acquisition (Ibid.).

## **2.6. Rules and Freedom in Play**

Vygotsky (1978) acknowledged the power of imagination in children's play. He argued that 'the action created in the imaginative sphere frees the players from the situational constraints and at the same time, imposes constraints of its own' (Holzman, 2009, p.51). The constraints exist when children create rules to sustain and develop play. The rules they create reflect the reality, i.e. the world they live in or the world they will later live in. But, at the same time, play provides freedom to the players so that they are not concerned about the results of the play. They play with and without rules. Vygotsky (1978) recognized this polarity of free play – rules and freedom – and he identified it in other theatrical play, especially unscripted, improvisational play.

This awareness of the connection between free play and improvisational play is critical in this research that seeks to answer the impact of creative drama on young EFL children. This is because the improvisational process of creative drama enhances the play-like environment in which children free themselves and dismiss anxiety when they face an unfamiliar foreign language. Accompanied by freedom, in EFL classrooms, children create rules of play and the rules of expressing themselves in a foreign language, but restricting the use of their mother tongue. Thus, it is notable that their constraints come from two sides: playmaking rules and speaking in foreign language rules.

I carried out this research with much interrogation into the language performance of children who reside in that free but restricted environment, i.e. in a play mode in a foreign language setting. In fact, the benefits of play are described as 'its promotion of self-esteem, emotional wellbeing and resilience' (Whitebread, 2012, p.31). Also, the playful strategy 'offers children the chance to be in control and to feel competent within relevant, meaningful and open-ended experiences' (Bradford, 2015, p.254). My hypothesis is that the playfulness during creative drama sessions can have a positive impact on the children's meaningful foreign language use as it serves their emotional well-being and encourages their autonomy of social learning. Based on this assumption, throughout this research, I strive to contextualise the correlation of play, drama, (foreign) language learning and the children's sociocultural grounds.

## **2.7. Conclusion**

In this chapter, I have discussed the possibility of applying creative drama in children's EFL classrooms while articulating its play-like, improvisational and informal nature in essence. Originated in the stream of the progressive education movement in the 1920s, the pedagogy of drama seeks participants' optimal growth as whole human beings. In addition, the context of drama as a learning tool stresses the process of learning and learning experiences. Therefore, bringing the pedagogy of creative drama into EFL teaching can benefit children in that it can expand the horizons of EFL learning by applying sociocultural and sociolinguistic perspectives to learning. In this regard, in Chapter Three, I will probe into the complexity of language, foreign language learning within the sociocultural view while observing the possibility of drama in the coherent context.

### **Chapter Three: Language Learning in Social Context**

This chapter begins with a discussion of the complex attributes of language as a personal and communal tool used by humans. The inseparability of language from ourselves has been examined also within a sociocultural spectrum, emphasising the social, cultural, and historical influences on the language use of an individual. In order to gain in-depth knowledge of this matter, first, I delve into the essence of language, as well as its dual and complex nature that constitutes what it is to be human. Then, I look into the communicative function of language by incorporating sociocultural perspectives that underpin the communicative language teaching (CLT) approach in second-language teaching.

Accordingly, whilst probing the definition of communication, I touch upon the issue of authentic communication that calls for true voices of non-native speakers (NNS) in a second or foreign language classroom. In addition, the identity of an NNS as a passive learner in contemporary second language (L2) or foreign language (FL) classrooms is recaptured through the eyes of socio-constructivists. In doing so, I embrace Vygotsky's understanding of language, which highlights social interactions as a core impetus of language use, by which meaningful context can be co-constructed (Berk & Winsler, 1995). Consequently, within this sociocultural view, I argue that foreign language learning occurs in the midst of mutual exchange of thoughts between learners or between learners and an instructor, which yields the true voices of non-native speakers (NNS) while accepting their autonomous involvement as well as allowing construction of meaningful context in the classroom.



### **3.1. Defining Language: Complexities**

Hermeneutic study follows the non-positivist, epistemological tradition, which emphasises the role of an interpreter who resides in his historical frame while interpreting text and structuring meaning within it (Walker, 1996). Grounded upon a hermeneutical understanding of the interpretation of words, Gadamer views language as 'an integral part of acting and being in the world; it is an essential condition of social life and constitutive of the human world' (Liddicoat and Scarino, 2013, p.15). Accordingly, from Gadamer's perspective, language is not simply 'a tool', but something that resides within ourselves and in our desire to understand the world and to make sense of it (Liddicoat and Scarino, 2013). Gadamer's understanding of language is coherent with Martin Heidegger's notion, that 'Language is the Being [Sein] and becoming [Werden] of the human being himself' (cited in Campbell, 2012, p.143). Likewise, Heidegger confirms that, 'human beings do not simply use language as a tool. Language lives human beings' (Ibid., p.144).

In view of this, in dealing with language teaching and learning, I suggest that such a notion of inseparability of language from the human being should be embraced. In other words, if we understand that there is an inseparable and complex relation between the human being and language, and that language is not just a tool but is like our other self, we should encompass all spectra of human beings in the teaching and learning of language. To support this idea, Liddicoat and Scarino (2013) contend that language should be understood within different layers such as structural systems, communication systems, and social practice. That is, language is related to the grammatical, communicative, and

social aspects of human beings. In this regard, language is something to be understood as an integrated whole, as the follow contends:

Linguistic structures provide elements for a communication system that, in turn, becomes the resource through which social practices are created and accomplished (Ibid., p.17).

Accordingly, taking into account communicative language teaching, my focus is on viewing social and communal aspects of language rather than linguistic systems or structures; thereby, learners can acquire and use language while participating in social life and conveying their truthful voices.

### **3.2. Language in Social Spectrum: Communication**

Gadamer (1976) emphasises the inseparability of language from ourselves; we live in and with language. Language is personal, and is how we absorb, perceive, and construct the world around us. Also, it is communal within our desire to make ourselves understood and to participate in social life; it is a significant tool to deliver meaning in social interaction. We use language 'to express, create, and interpret meanings and to establish and maintain social and interpersonal relationships. It is an involvement in the process of meaning-making and interpretation with and for others' (Liddicoat and Scarino, 2013, p.15).

Likewise, Vygotsky understood language in a sociocultural context, explaining that language is the product of 'the social history of a cultural group, the result of members' collective efforts to create a social way of life' (Berk and Winsler, 1995,

p.21). In addition, Vygotsky (1978) considered language as an important sign among diverse sign systems of human beings. More specifically, he described language as a 'tool of mind' that mediates relations between people (Berk and Winsler, 1995, p.21). Berk and Winsler (1995) point out Vygotsky's theory explains that human beings develop language through a featured sequence: first, mediation through signs, and second, internalisation of those signs. This implies that language is, at first, the tool of communication between people and then communication with the self.

Thus, the central role of language in Vygotsky's theory, first as the vehicle of communication between people and then as the central means of communication with the self, brings us full circle, back to the socially shared and situated nature of cognition that is at the heart of his sociocultural approach to mind. (Berk and Winsler, 1995, p. 22)

Vygotsky's notion corresponds with hermeneutical view that language has the capacity to both reveal and conceal (Liddicoat and Scarino, 2013). In other words, language is communal, but also personal. We use language for the purpose of social engagement, but each individual's expression, understanding, and interpretation depend on each self: the way of viewing the world and life experience of the self can influence his language use and interpretation of the context. Such social and personal attributes of language are adequately explained in the following remark: 'language use is a process of adaptation, negotiation, and accommodation' (cited in Liddicoat and Scarino, 2013, p.14). Therefore, when we discuss language education, those dual as well as complex features of language need to be considered: language use in a social context and the language users' cultural and historical identities.

Accordingly, contemporary language education has paid attention to communicative language teaching, which understands language as a communicative system. This modern approach mainly concerns the purpose of language use, subordinating forms to the meanings. It also interrogates the essence of communication by comprising individual and sociocultural attributes of language. In view of this, I was intrigued to look into the definition of communication. Robinson (2003) defines communication as multiple sequential exchanges between real people through real time in real contexts. He claims that successful communication follows the pattern of encoding, production, transmission, reception, and decoding within already shared frames of reference. It is viewed as 'a process of transferring thoughts from one person's mind to another's' (Firth and Wagner, 1997, p.761). Likewise, it is understood that communication is 'a complex performance of identity in which the individual communicates not only information, but also a social persona that exists in the act of communication' (Liddicoat and Scarino, 2013, p.13).

Furthermore, communication is regarded as mutual code switching in the midst of 'participants' contingent, emergent, and joint accomplishment of meaning' (Ibid.). That is, communication is not simply transmission of information, but is something that social groups constitute themselves through their personal and cultural identities (Ibid.). While recognising such communicative functions of language in a sociocultural context, the era of communicative language teaching and learning emerged in the second language acquisition (SLA) research field, which I will describe in the following content.

### **3.3. Communicative Language Teaching (CLT)**

Acknowledging the sociocultural power of humans' language learning and its use, since the 1970s, SLA research has investigated and developed natural, meaningful, and communicative language teaching methods (Liddicoat and Scarino, 2013). Beyond the structural and linguistic form of language, its communicative function has been widely recognised and applied in empirical SLA theory.

The anthropological linguist Dell Hymes (1972) first introduced the term of communicative competence in response to the notion of Noam Chomsky's linguistic competence. In the mid-1960s, Chomsky claimed, 'An innate language mechanism was sufficient to account for first language acquisition' (Celce-Murcia, 2008, p.42). His core concept was that children are born with linguistic competence, which can be mastered via understanding the rules and construction of a given language. In his view, language is seen as a natural ability of human beings, which can be ideally performed through refined grammatical knowledge.

In the 1970s, Hymes added a sociolinguistic perspective to Chomsky's linguistic competence (Ibid). He argued that, as well as linguistic competence, 'one needed sociolinguistic competence (the rules for using language appropriately in context) to account for language acquisition and language use' (Ibid.). He defined competence as something 'dependent upon both (tactic) knowledge and (ability for) use' (Hymes, 1972, p. 282). The specification of 'ability for use refers to the application of different cognitive processes and affective factors' such as

motivation in language use (Bagaric & Djigunovic, 2007, p.100). In Hymes' perspective, the appropriateness of language use coincides with 'appropriate comprehension and language use in different sociolinguistic and sociocultural contexts' (Ibid., p.97).

Hymes' sociocultural view on communicative competence in language learning has boosted ongoing research problems and theories. In 1980, Canale and Swain asserted that communicative competence consists of 'grammatical, sociolinguistic, and strategic competence' (Aguilar, 2008, p.59). Then, in 1986, Ek argued that foreign language (FL) teaching should 'involve the personal and social development of the learner as an individual' (Ibid, p.60). He included the categories of sociocultural and social competence to explain what constitutes communicative competence:

-*Sociocultural competence*: Every language is situated in a sociocultural context and implies the use of a particular reference frame which is partly different from that of the foreign language learner; socio-cultural competence presupposes a certain degree of familiarity with that context.

-*Social competence*: Involves both the will and the skill to interact with others, involving motivation, attitude, self confidence, empathy and the ability to handle social situations (Aguilar, 2008, p.61).

Ek (1986) also presented other dimensions of communicative competence such as linguistic competence, sociolinguistic competence, discourse competence, and strategic competence. He argued that those different competences are overlapping and mutually dependent.

Among those competences, social and cultural competences are known to be critical factors of oral communication. For example, Celce-Murcia (2008) found that, in oral communication, social and cultural error could be much more serious than linguistic error. She highlighted that, 'even when good cultural descriptions are available, it is hard to get learners to change their native verbal behaviour based on a new set of assumptions' (Ibid., p.46). This is a critical notion that accentuates cultural power in foreign language teaching, which has been continuously discussed in contemporary CLT. That is to say, ignorance of language learners' culture, identity, and historicity indeed results in exploiting true communication, which becomes an oxymoron to the notion of CLT. Furthermore, while dealing with young people's foreign language learning, I have noticed that unauthentic communication is prevalent in the classroom; hence, young people's social and cultural competences are often overlooked. Such acknowledgement of distorted communication in Korea's EFL classroom of young learners urged me to discuss the unequal power relationships of a teacher and learners, native speakers and non-native speakers.

### **3.4. Learners as Users of Language: Voice and Identity**

In the past, traditional language pedagogy, foreign language learners' own voices and their identities have been neglected. Within the monolithic perspective, a non-native speaker was viewed as a 'defective communicator, limited by an underdeveloped communicative competence' (Firth and Wagner, 1997, p.758). Disregard of social and contextual aspects of language use with an emphasis on advancing only the linguistic competence of learners resulted in the absence of

'emic' (learners/participants) sensitivity in SLA research. Hence, Firth and Wagner (1997) claim:

Methodologies, theories, and foci within SLA reflect an imbalance between cognitive and mentalistic orientations, and social and contextual orientations to language, the former orientation being unquestionably in the ascendancy (p.757).

In fact, this imbalanced approach of communicative language teaching was also conducted in China, where a revolutionary curriculum was implemented. In the 1960s, during the time of the Cultural Revolution in China, a 'student-centred' curriculum was designed, emphasising 'real' and 'communicative' activities (Cook, 2010). This was a significant shift in language teaching movements that valued the meaning and communicative function of language rather than the form or the grammar of it. However, this new approach hardly recognised students' own identities. Accordingly, Cook pointed out, 'Ironically this student-centeredness did not include any recognition of one of the main components of student identities – their own languages' (Ibid., p.28). Even though real-world language and task-based activities were included in the curriculum aiming to enhance learners' communicative competence, they were still centred on the native speakers' language use and their corpora.

Such a paradoxical phenomenon is synchronised with unequal power relations between NS and NNS. In this matter, Cook (2010) contended that:

All this means that language brought into a classroom through the mining of examples from monolingual native-speaker corpora is very different from that being used by learners struggling to carry out tasks within it ... A learner may well resort to unidiomatic formations or to code-switching or translation in order to complete a task in an authentic way (p.32).



Pederson (2012) also supports the above notion, by elucidating the very real power of the representation of the NS in Korean English education and society:

The disconnect between theory and practice regarding [the] NS-NNS dichotomy is widely documented in ways that show that it makes little practical sense linguistically, yet remains a force of power within ELT nations that are investigating in public English education (p.7).

On account of the NS-NNS dichotomy, foreign language learners, i.e. NNS, are often placed at a lower status than NS in a language classroom. Their endeavour to make communication authentic through code switching or translation is regarded as inauthentic inside the classroom. As a matter of fact, in the real world, where multicultural social interaction is prevalent, those linguistically unauthentic competences of NNS are counted as natural and common phenomena in the conduit of communication. Therefore, in a real-world situation, successful communication between NS and NNS is achievable. However, in foreign language classrooms, NNSs often ignore their own identity, voice, and culture under the tacit constitution of assimilating themselves with NSs. Accordingly, the absence of voice and identity of NNSs in the communicative language classroom is reported as follows:

Communicative language teaching has typically reduced communication to the exchange of comprehensible and comprehended messages, and has left aside issues of voice, identity, co-construction between participants, and the enactment of self through language (cited in Liddicoat and Scarino, 2013, p.13).

In accordance with the above notion, Aguilar (2008) argues that NNSs become frustrated by their inability to become like native speakers. They also become 'linguistically schizophrenic' (Bryam, 1997, p.11) when they abandon their own language in order to perfect the target language. Leaving aside their own culture

and language to master the other may hinder learners from being autonomous meaning makers and active participants in communication.

In this regard, Jang and Jiménez (2011) assert that L2 language learning strategies should contain 'social relationships and power relations in the language classroom' (p.141). In their socio-culturally grounded examination, L2 learners were apt to choose their strategic actions of being silent or feigning understanding while passively situated in the classroom. Considering the L2 classroom as a social arena, Jang and Jiménez (2011) suggest that teachers (NS) should acknowledge L2 learners' prior knowledge and experiences relating to their L1 literacy and culture while ensuring L2 learners' autonomous involvement in the meaning-making process. In fact, authentic communication is not possible in a classroom setting with the exclusion of L2 learners' habits, culture, and their own language. Listening to L2 learners' genuine voices in language teaching is indeed a door to open true communication, by which CLT can be attainable. In this regard, Firth and Wagner (1997) claim that communication in a foreign language often becomes successful even with limited communicative resources. This is because interactional and sociolinguistic competence, rather than linguistic competence, capacitate communication between people.

This notion invites the possibility of bringing a real-world language learning strategy into the language classroom and even into foreign language-learning situations. Switching the focus from the form of a language to the communicative function of it and diminishing the dichotomy of NS-NNS power relations would empower authentic language use in a classroom setting. Also, it would provide

natural circumstances in which learners actively participate in exploration of new world as well as new language while creating meaningful contexts in the midst of mutual interactions. Therefore, in consideration of true communication, I was eager to investigate what it means to have authentic communication between teachers (NS) and language learners (NNS), what promotes foreign language learners' communicative competence, and how learner-centred pedagogy can be developed in CLT. To this end, I probed the Vygotskian understanding of language in a social context, which is the underpinning theory throughout this research.

### **3.5. The Social, the Mental, and Language**

Sociocultural theories view social interaction as a major condition to enhance the individual's learning. In these theories, social and cultural contexts are the primary and necessary components in the process of the higher mental development of the human being. This sociocultural perspective in defining and understanding 'learning' has been considerably influenced by Vygotsky's work. More specifically, in Vygotsky's theory, the complexity of learning is described as something that occurs through the mediation of others (Moll, 2013). In other words, Vygotsky explained that social interaction plays a crucial role in children's learning. In accordance with this assertion, Berk and Winsler (1995) state, 'Vygotsky's theory grants a special place to social interaction in ontogenesis as the means of developing all complex, higher mental functions' (p.5). Furthermore, Vygotsky claimed that learning is signified within the shift from an interpersonal (social) plane to an intrapersonal (internalised) plane (Purdy, 2008). When this

internalisation process occurs in the mind, an individual's higher mental function is processed.

In addition, Vygotsky emphasised that the cognitive transfer from the social to the individual plane is made using tools of mind, or sign systems, e.g. language. He contended, 'The child's intellectual growth is contingent on his mastering the social means of thought, that is, language' (Vygotsky, 1986, p.94). Therefore, in a sociocultural context, language is regarded as an important mediator between external social behaviour and the internal psychological process. That is to say, social interaction facilitates language use in the avenue of communication, which builds the emergence of the higher mental processes of the human being. This notion implies that the role of language is to communicate with others first, and then with the self. Furthermore, the social and mental processes do not function separately, but rather are interwoven and influence each other. Vygotsky stressed that, at the end of this cycle, we go back to the external territory of the socially shared and situated nature of cognition (Berk and Winsler, 1995).

Vygotsky's core idea lies in defining language as socially generated, emphasising that it is 'inherently situated in [a] sociocultural context' (Ibid., p.21). In accordance with this notion, the Vygotskian idea explains that the central purpose of using this system or sign is 'communication, social contact, influencing surrounding individuals' (Ibid.). Building on this view, contemporary scholarly reports have articulated that the co-construction of meaning is generated via the mediation of language with other social and cultural systems and tools (Liddicoat and Scarino, 2013). Correspondingly, Halliday (2004) states, 'Learning language is learning how to mean ... together with the means of their

realization, or expression' (p.60). From mutual contact with others, we code and decode information, which is processed for its significance to each individual and interpreted with different meanings to him or her. Here, meaning making is the crucial factor that facilitates verbal communication (Dakowska, 2013). Social interaction is the vital condition for promoting active meaning-making processes with others as well as with the self.

The above sociocultural perspective suggests that the complexities of the mental and social processes of the human being are intricately linked with the use of language, which is the most potent code for constituting, generating, and interpreting meaning in the context of social interaction (Ibid.). Grounded upon such notion, I paid particular attention to the pedagogy of drama as an effective agency that could facilitate true communication in the EFL classroom by engendering social interactions as in a real-life context. A further discussion regarding the relations of drama and foreign language learning is contextualised in the following chapter.

### **3.6. Conclusion**

In this chapter, I have highlighted the essence of language as a communicative tool of human beings; accordingly, I have looked into the CLT approach, which has been developed in pursuit of authentic communication. However, it has been reported that the CLT approach has not delivered efficiently the true voice and identity of the NNS, thus authentic communication is difficult to attain in current foreign language classrooms. As a matter of fact, whilst working in the field of the

EFL teaching of young learners, I have noticed imbalanced power relations between learners and teachers, or between NNSs and NSs. Accordingly, in a classroom setting, the communicative approach of language teaching frequently fails to attain authentic communication by neglecting the culture and historicity of the learners and by disregarding social interactions in the classroom.

Noticing such a problem in the field, I probed the Vygotskian idea of learning, which emphasises that social interaction could impact on children's active engagement in learning while allowing the co-construction of meaningful context. In fact, Vygotsky regarded children 'as active agents in development, contributing to the creation of internal mental processes by collaborating with others in meaningful cultural activities' (Berk and Winsler, 1995, p.23). He also stressed that, as a tool of mind, language plays a major role in this individual and social plane of cognitive activity. He further highlighted the social impact on language use by explaining that, within socially situated activities, certain meaning is co-constructed through external dialogue, which generates internal speech. Therefore, in his view, language enables the human mind to transfer from the social arena to the internal arena by mediating relations between people (Ibid.).

In conclusion, Vygotsky's understanding of the correlation of social interaction and language use impacts on my view of children's EFL learning. In other words, I have glimpsed the possibility of true communication in the classroom within Vygotsky's explanation of language, which regards language as a tool of communication that is incurred by social interactions. Furthermore, I have paid particular attention to the notion that social interaction encourages the meaning-making processes of learners, which I have sought in EFL classrooms with young

learners in pursuit of authentic communication. Accordingly, in the following chapter, taking the sociolinguistic context into account, I argue the possibility of the pedagogy of drama in EFL teaching while describing the history and the relation of drama and foreign language learning.

## **Chapter Four: Drama and Foreign Language Learning**

In the previous chapter, I discussed the sociocultural interpretation of language use, which is line with the communicative approach of second or foreign language teaching. Concerning authenticity of communication in the EFL classroom, I adhere to the sociocultural understanding of language, which values social interactions as the key factor of language use and development. Accordingly, this chapter entails the notion of the occurrence of true communication within social surroundings, based on which I suggest viewing the pedagogy of drama as an effective communicative EFL teaching method in that it constructs contexts in sociocultural grounds. Furthermore, I argue that drama can provide ideal conditions for learners to experience and explore language while sharing realistic social contexts that emerge from natural social interaction.

To this end, I explore the impact of drama on children's social, emotional, and linguistic domains. Concurrently, I take a profound view of the idea of progressive educators who emphasise on learning through experience in a natural environment, and of social constructivists who value active interaction with others as a core tool for learning. Linguistically, I reference the sociocultural spectrum in language acquisition, i.e. communicative discourse and emergent ZPD, where meaningful contexts are possibly embedded in the conduit of foreign language practices.

### **4.1. Drama, Real-world Context, and Language Learning**



Grounded upon a sociocultural understanding of language, the power of social interaction and authentic meaning making have been profoundly discussed in second language acquisition (SLA) research. It is argued that current language instruction should be grounded in real-world discourse, including realistic social contexts and authentic tasks (Celce-Murcia, 2008; Lee, 2013). Within this view, Long (1983) contends that what language learners need is an opportunity to interact with other speakers, working together to reach mutual comprehension. Likewise, Schültz (2004) articulates, 'When it comes to language learning, the authenticity of the environment and the affinity between its participants are essential elements to make the learner feel part of this environment' (p.4). From those scholars' remarks, I assume that social interaction in an authentic and natural environment is the key factor to promote the language use of learners. Then, in a setting like an EFL classroom, how do we provide learners with such desirable conditions of realness of environment and natural social interaction?

In respect of sociocultural awareness in language teaching and learning, I argue that drama is a potent and applicable method because it can provide fictional situations that can facilitate the communicative function of language. Neelands (1992) claims that:

Using drama, a child is able to enter into the world of a book or story and behave as one of its characters, free to ask other characters (taken on by the teacher and others in the group) the questions that they want to ask and free to attempt to negotiate alternative choices to those given in the original (p.8).

Drama is an important means of constructing and experiencing the social contexts within which the different functions and uses of language can be identified and developed (p.9).

As above the notion suggests, drama allows participants to live in a make-believe situation, enabling them to grasp comprehensible language through modified interaction that allows serendipitous discoveries. Within this view, the correlation between drama and language has been significantly discussed in terms of drama or dramatic play facilitating children's articulated and matured language use (O'Toole, Stinson and Moore, 2009).

In fact, the interrelation between drama and language learning has been an ongoing research topic. Mages (2008) investigated whether or not creative drama promotes language development in early childhood, reviewing the methods and measures employed in the empirical literature. She mentions that 'drama practitioners contend that drama promotes development and it is particularly beneficial for fostering language development' (ibid., p.125). One of the important remarks in her research is in the report on Podlozny's meta-analysis entitled 'Strengthening Verbal Skills Through the Use of Classroom Drama: A Clear Link', which supports theorists' assertions that 'drama facilitates story understanding, story recall, and oral language development in young children' (Ibid., p.130). She concludes that all of the studies she reviewed 'investigated the effect of creative drama on an oral language outcome.... such as vocabulary development, narrative development, story comprehension, story sequencing, and story recall were included' (Ibid., p.127).

Likewise, Cornett (2003) lists the research findings that have proven the effectiveness of drama for language learning:

- Positive relationships were found between oral language growth (speaking) and use of creative drama in fourth, fifth, and seventh graders.

- Use of creative drama activities positively affected elementary student achievement in a variety of areas, such as reading, oral and written communication, and interpersonal and drama skills.
- ESL (English as a second language) students who were involved in drama exhibited significantly greater verbal improvement than a control group not involved in drama (pp.229–230).

Strong links between drama and language learning have been found, as mentioned above. In this respect, the inseparability of drama and language is worth examining from linguistic, cognitive, and sociocultural perspectives. Virtually, in a contemporary foreign language education field, where communicative and sociocultural functions of language are emphasised, drama-integrated methods have been selected as alternative ways of teaching with other action orientated, interactive, and context-orientated teaching methods (Ronke, 2005).

In spite of such growing interest in drama-integrated EFL teaching, few studies and publications related to this subject have appeared. The few publications I was able to find are as follows. Schewe published *Fremdsprache Inszenieren*, in 1993, whilst 'providing concrete models for the practical application of dramatic principles within FL teaching' (Ronke, 2005, p.39). Kao and O'Neill co-authored *Words into Worlds: Learning a Second Language through Process Drama*, in 1998, presenting practical concerns and approaches to implement process drama into second language teaching. In 2007, Lutzker published *The Art of Foreign Language Teaching: Improvisation in Drama in Teacher Development*. And, in 2012, Winston published his editorial book of collected case studies,

*Second Language Learning through Drama: Practical Techniques and Applications*. In addition, Stinson and Winston (2011) co-authored the article, 'Drama Education and Second Language Learning: A Growing Field of Practice and Research', which describes the contemporary research. They also published the book, *Drama Education and Second Language Learning* in 2014, while presenting recent studies around the world.

Regarding contemporary publications and research in drama and second-language learning, Stinson and Winston (2011) pinpoint the lack of more compelling and longitudinal studies that take place in non-traditional educational settings. In fact, I believe that the contemporary research projects introduced by Stinson and Winston (2011) notably constitute 'short-term intervention style projects, mostly in formal educational settings' (Ibid., p.485). Likewise, in the field of drama and foreign language (FL) learning, Ronke (2005) points out that 'a comprehensive, systematic typology and terminology for drama-based foreign language instruction is still in its initial stages' (p.39).

Although it is still in the developmental stage, I assume that drama in second or foreign language research will blossom in the 21<sup>st</sup> century because the effectiveness and meaningfulness of its pedagogy have been recognised in academia as well as in practical laboratories. On account of such an acknowledgement, in the following content, I draw a historical sketch of the linkage between drama and foreign language learning.

## **4.2. Historical Overview of Drama as a Foreign Language Teaching Method**

The early 20<sup>th</sup> century was suffused by humanistic and progressive approaches in education. English as a foreign language education was also shifting its focus from grammar-translation methods to practical instruction that emphasised 'spoken' skills. In this revolutionary modern language reform movement, the so-called 'direct method' was introduced as a natural way of learning language (Cook, 2010). At the first stage of this movement, as a reaction to the former grammar-focused method, students' oral fluency was the central concern while allowing only target language use in the instruction. Translations were not permitted; instead everything was performed through the medium of the target language. A natural way of language learning was its intention, but, ironically, this method was criticised by its intact characteristics of the grammar-translation method in its attention to form and grammar rules in teaching (Cook, 2010). Nevertheless, the early direct method, which emphasised the 'here and now', impacted on the 1970s' meaning-focused communicative language teaching movement. In this stream, some of the modern language teaching methods were developed, known as the audio-lingual method, the communicative method, the natural approach, and alternative methods (Silent Way, Communicative Language Learning, Total Physical Response, Suggestopedia) (Ibid.). Within this flow, the drama-integrated teaching method suggested possibilities for authentic, meaningful, and co-constructive foreign language teaching and learning.

Considering that the core of this research is to deal with the correlation of drama and EFL learning for young learners, I intended to find a more suitable context

that can explain my probing rather than counting on the notions from mainstream scholars such as Stinson and Winston (2011; 2014), or Kao and O'Neill (1998). In other words, the context presented by those scholars was more related to the ESL teaching and upper level of English learners, which is not aligned with my research goal. I then came across the PhD thesis of Ronke (2005), which profoundly investigated the pedagogy of drama in FL learning. Ronke (Ibid.) notes that, 'the drama and theatre method is not based on its own independent language learning theory, but instead incorporates some elements of known FL learning theories' (p.51). Additionally, he analysed the parallels between those methods and a drama-integrated EFL teaching method. His analysis is summarised in Table 1 below.

Table 1

*Major Foreign Language Teaching Methodologies in Relation to the Drama and Theatre Method*

<b>Language Teaching Methods</b>	<b>Characteristics</b>	<b>Parallels with Drama (Theatre) Method</b>
<b>Direct Method</b>	<ul style="list-style-type: none"> <li>- Inductive strategies of here and now</li> <li>- Real-life situation is the context of language learning</li> <li>- Not allowed to use the native language</li> </ul>	<ul style="list-style-type: none"> <li>- Miming</li> <li>- Learning by doing</li> <li>- Contextualisation</li> <li>- Emphasising oral skills</li> </ul>
<b>Audio-Lingual Method</b>	<ul style="list-style-type: none"> <li>- Imitation and manipulation of phrases and sentences</li> <li>- Pattern and substitution drills</li> </ul>	<ul style="list-style-type: none"> <li>- Imitation</li> <li>- Repetition</li> <li>- Persistent correction of</li> </ul>

	<ul style="list-style-type: none"> <li>- Constant repetition and memorisation</li> </ul>	<p>pronunciation</p> <ul style="list-style-type: none"> <li>- Memorisation</li> </ul>
<p><b>Communicative Method</b></p>	<ul style="list-style-type: none"> <li>-The goal is to improve communicative competence</li> <li>-Classroom activities are practiced in various social settings</li> </ul>	<ul style="list-style-type: none"> <li>- Situational context</li> <li>- Group work</li> <li>- Meaning making</li> </ul>
<p><b>Natural Approach</b></p>	<ul style="list-style-type: none"> <li>- Language learning occurs naturally</li> <li>- Create low-anxiety atmosphere through games and humanistic-affective activities</li> <li>- Personalised and meaningful context</li> </ul>	<ul style="list-style-type: none"> <li>- Student-centred</li> <li>- Interactive oral exercises to create and experiment language</li> <li>- Providing warm, non-threatening atmosphere</li> </ul>
<p><b>Alternative Methods</b></p> <p>Silent Way</p> <p>Communicative Language Learning</p> <p>Total Physical Response</p>	<ul style="list-style-type: none"> <li>- Students are responsible for their own learning. A teacher uses a coloured stick to explain the exercise silently</li> <li>- Individuals strive for the same goal in a group. Students choose their own topic to discuss, while a teacher passively participates and assists the students when needed</li> <li>- Students use mime or body movements to show their understanding before they are ready to speak</li> </ul>	<ul style="list-style-type: none"> <li>- Focus on group processes</li> <li>- Altered role of a teacher</li> <li>- Active participations of students</li> <li>- Learning is contextualised and personalised</li> <li>- Students use language to communicate and to create</li> </ul>

Suggestopedia	- Create comfortable environment by using relaxation, concentration, soft lighting, baroque music, and comfortable seating for the presentation of 'natural' language	
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*Note.* Adapted from *Drama and Theatre as a Method for Foreign Language Teaching and Learning in Higher Education in the United States* by A. Ronke, 2005, pp.51–72, doctoral dissertation, Berlin: Technische Universität.

As illustrated in the summary above, modern foreign language teaching methods are profoundly correlated with the communicative and socio-psychological factors of drama pedagogy. The inseparability of these two spheres, i.e. drama and foreign language learning, is ascribed to the underpinning that drama sets the safe and real-life zones. Thus, foreign language learners explore, learn, and acquire new language naturally in the midst of social interactions such as communication, negotiation, and meaningful contextualisation. In line with this conception, I assume that the potential of drama is in its communicative, sociocultural, and interactional constitution, which may facilitate foreign language learning. In addition, the recognition of the correlation between drama pedagogy and the sociocultural aspect of language learning urged me to bring up Vygotsky's notion of the ZPD (zone of proximal development). This is because the pedagogy of drama possibly creates the ZPD in which foreign language learners as sociocultural beings can be supported to interact and communicate each other with authenticity while experiencing and acquiring new language.



### **4.3. ZPD in Foreign Language Development**

Zone of proximal development (ZPD) is the place 'where children in social, motivated, and supported contexts are capable of moving to levels of symbolic and abstract thought of which they are not capable by themselves' (O'Toole, Stinson and Moore, 2009, p.50). In other words, at this stage, a child is not able to perform or solve the problem by himself but he will do so with the assistance of an adult such as a teacher, a parent, or another peer who has acquired more advanced skill or knowledge. Therefore, my assumption is that, the ZPD in children's language learning probably exists, in which social interactions and meaning constructions are frequent, which might facilitate children's language learning. In fact, Kinginger (2002) notes the increasing interest in ZPD in language education:

In recent years, language education has witnessed an increase in the visibility of Vygotskian sociocultural theory, and the Zone of Proximal Development (ZPD) has become the most commonly invoked aspect of this theoretical orientation (p.240).

In this vein, Moll (2013) investigated English language learners (ELL) in an elementary school in a Latino working-class community in the US. His research team embarked on an interesting experiment with the hypothesis that the students' Spanish reading level would be a useful indicator of the top of their ZPD. Thus, they provided students with meaningful context at their individual reading levels in their mother tongue (Spanish), which was considered the proximal level, i.e. higher than their English level.

Moll (Ibid.) suggests that what constitutes the proximal zone is the creation of new circumstances in which change can occur. Not only particular outcomes but also specific mediating processes can emerge in this zone. In addition, he emphasises the nature of interactions in this zone:

What the zone offers through its mediations is a range of possibilities for the development of learning and the formation of new subjectivities for teachers and students. In this kind of zone, teachers are also learners and students are also teachers (Ibid., p.78).

Moll's (Ibid.) research detailed above presents an insight into the Vygotskian concept of the social genesis of learning and development. Even though the research was conducted within the reading-based English language learning of bilingual (English-Spanish) children, the knowledge gained could possibly apply to a foreign language circumstance, in which the emergent and social aspects of ZPD would be required to enhance FL learners' communicative competence.

Concerning the relation between ZPD and foreign language education in the US, Kinginger (2002) illustrates three interpretations of ZPD. The first is the 'skills' interpretation in which 'ZPD is conflated with the qualities of practice (tasks and participation formats) that are already well established within orthodox approaches to communicative language teaching' (Ibid., p.253). In this interpretation, ZPD serves to justify extant institutional practices that seek to develop skill acquisition. Consequently, it does not challenge any conventional scheme of language education.

The second interpretation of ZPD is denoted as 'scaffolding'. As the term implies, learners are assisted in moving toward a higher cognitive domain by the supportive interventions of the teacher. Kinginger (2002) posits that 'scaffolding' could interrogate the qualities of 'dialogic' instruction, which is good. However, he pinpoints that 'they challenge neither the distribution of power in the classroom nor the nature of the desirable developmental outcome of language education' (Ibid., p.254). In this context, students actively participate in the interactions, but they are confined to the instructor's pedagogical goal of producing maximally correct sentences: 'They are not authorised to question what they are accomplishing and why' (Ibid., p.255).

The third interpretation of ZPD is described as 'metalinguistic'. Kinginger (2002) illustrates that Swain and her colleagues carried out their research based on the hypothesis that collaborative tasks may influence participants to interact and negotiate the meaning of the context, by which the reflective or metalinguistic function of language production could occur. That is, in interactive work, 'learners perform upon encountering language-related problems, within Language Related Episodes (LREs)' (Ibid., p.255). Furthermore, the research emphasises the significant function of collaborative dialogue in second language learning:

Collaborative dialogue is problem-solving and, hence, knowledge-building dialogue. When a collaborative effort is being made by participants in an activity, their speaking (or writing) mediates this effort. As each participant speaks, their 'saying' becomes 'what they said' providing an object for reflection. Their 'saying' is cognitive activity, and 'what is said' is an outcome of that activity. Through saying and reflecting on what is said, new knowledge is constructed (Swain, 2000, p.113).

Compared to the 'skills' and 'scaffolding' interpretations of ZPD, the 'metalinguistic' interpretation rather expands the potential of foreign language learning. That is, attuned with progressive educators' discourses, 'metalinguistic' ZPD in the foreign language context constitutes an open-ended structure of the lesson, co-authoring activities between teachers and learners, and bottom-up processes of learning.

In accordance with the metalinguistic interpretation of ZPD, in a foreign language classroom, what is needed for effective language learning is to provide an opportunity to explore real-world situations so that the participants can create meaningful social contexts, and accordingly they come to share their thoughts through the medium of language. In addition, within this opened and cooperative zone of proximal development, an equal relationship between teachers and language learners is possible, in which both are able to construct the co-authored context with the common goal.

Therefore, in recognition of the power of social interaction in children's higher mental development and language use, I was urged to examine the impact of creative drama on EFL children. This is because, throughout my experience in this field, I have witnessed that the pedagogy of creative drama often creates a ZPD in children's EFL classrooms, in which children interact mutually and express themselves physically as well as verbally without much hindrance. Accordingly, I was intrigued to investigate its influence on the construction of meaningful context in an EFL setting. Also, I questioned in what ways it would facilitate children's foreign language skills. I assume that, originating from

progressive education,<sup>1</sup> the opened, process-centred, and socially grounded pedagogy of creative drama possibly creates the metalinguistic ZPD, in which learners will benefit from developing themselves as communicative social beings beyond advancing their foreign language proficiency.

#### **4.4. Play and Creative Drama in EFL teaching**

I decided to focus my study on creative drama, which is similar to children's play, characterised by free flow, imaginative work, and extemporisation. The blurred border between play and creative drama is another issue to discuss further, which I argued in Chapter Two. With regard to the terminology of playmaking and creative drama, McCaslin (1997) notes that the two terms can be used interchangeably. Considering this unclear demarcation of play and creative drama, my assumption is that its playful nature can invite the possibility of incorporating more natural, interactional, and impromptu situations when children are engaged in the 'dramatic world' while being exposed to a foreign language. Compared to other drama pedagogy such as drama in education (DIE) or process drama, creative drama follows a somewhat informal structure, so that it brings more opportunities for playmaking modes to the participants. Whether the term indicates dramatic play, playmaking, or creative drama, in a broader concept, it also includes social, imaginative, and voluntary attributes of play.

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<sup>11</sup> 'Progressive education is a pedagogical movement that emphasizes student-centered learning experiences and that incorporates aspects such as learning by doing, valuing diversity, integrated curriculum, problem solving, critical thinking, collaborative learning, social responsibility, democracy, and lifelong learning' (Pecore and Bruce, 2013, p. 10).

Therefore, the essence of play in creative dramatics is further examined in this research in relation to the sociocultural aspect of EFL teaching for young learners.

Vygotsky (1966) asserted the significant potential of children's imaginative play as follows:

Play is the source of development and creates the zone of proximal development. Action in the imaginative sphere, in an imaginary situation, the creation of voluntary intentions and the formation of real-life plans and volitional motives all appear in play and make it the highest level of preschool development (p.16).

Grounded upon Vygotsky's notion of play, my hypothesis is that the extemporaneous nature of play can offer a safe and natural environment for children, in which young EFL learners may positively be impacted even when they are surrounded by unfamiliar language. Also, the sociocultural impetus in playmaking can foster the creation of a zone of proximal development in which young learners experience, experiment, and acquire foreign language while exploring and co-authoring the context.

Studies in the Korean EFL sector have shown the benefits of drama from a linguistic perspective, as Lee (2007) summarises in her study: Kim and Ko (2002) comment that free role play at elementary school contributes to the improvement of students' communicative competence, especially in skills of speaking-fluency and stress, intonation, and rhythm; Lee (1999) conducted an experiment on 152 first-year high school students and found that drama helped to improve the students' overall English language ability, especially in speaking and writing; Chung and Park (2003) found that students' listening ability is improved by drama-orientated classes; Bang (2003) mentions that her students revealed their

opinions that drama-orientated activities helped to improve their communicative competence. As the above investigations demonstrate, the valuable outcome of drama in EFL classrooms is the enhancement of communicative competence, prominently oral language development.

In comparison with the research findings regarding general drama and EFL learning, few reports on creative drama in an EFL environment have been investigated in empirical studies. Lee (2013) notes the scarce research outcomes related to creative drama and foreign language learning in Korea:

When the term 'Creative Drama' is searched on the online catalogue of [the] National Digital Library, more than 2,000 journal articles, theses, and books appear; whereas fewer than 60 results appear when the search scope narrows down to 'Creative Drama' with the search words of 'English education.' Even among those 60 results, the majority deals with Theatre in Education (p.103).

For this reason, I was driven to examine the possibility of creative drama in EFL teaching. Throughout two decades of teaching young ESL/EFL children and teachers, I have sensed the high potential of play and creative drama as alternative methods for young people's second or foreign language learning. However, I also noticed that the theory and the methods of creative drama developed by western advocates do not fit easily into the Korean educational system. Likewise, Lee (Ibid.) asserts, 'this method requires a process of customization' (p.103). Indeed, throughout my career, I was eager to develop a customised method of creative drama in EFL classrooms in Korea. Eventually, I embarked on investigating its impact on children's foreign language learning while grasping the sociocultural notion of children's mental and linguistic development that highly values social and cultural experiences in learning.

## **4.5. Conclusion**

Throughout this chapter, I have argued the strong bonds between drama and foreign language education, which is supported by the sociocultural interpretation of meaningful and communicative language use that possibly occurs in the midst of social interaction. As a matter of fact, it has been reported that the pedagogy of drama positively impacts foreign language learners' communicative competence, particularly their oral communication skills. Meanwhile, few studies have been conducted in relation to the efficacy of creative drama in an EFL setting. Nonetheless, throughout my experiences and experiments in the field, I have glimpsed the impact of creative drama on young EFL learners' whole growth, which goes beyond linguistic development. Therefore, I have set the goal to investigate the extent to which the pedagogy of creative drama impacts young EFL learners. Then, while seeking rigour and quality in the study, I have developed in-depth knowledge by investigating teachers' responses and observing the phenomena of creative drama-integrated young EFL classrooms. The following chapter describes the methodological underpinning and the process of data collection, analysis, and interpretation in view of the qualitative paradigm.



## Chapter Five: Methodology

This chapter discusses the methodological framework of this study, which is grounded upon the qualitative paradigm. The ontological and epistemological assumption of qualitative study encompasses the historicity, heterogeneity, and complexity of knowledge construction. It is in contrast with the positivistic approach to find a single truth while viewing the world through a confined measuring system. As opposed to the positivistic belief, I adhere to the notion of the inseparability of ontology and epistemology, accordingly interpreting the phenomena under investigation through qualitative methods that invite an 'interpretive, naturalistic approach to the world' (Denzin and Lincoln, 2005, p.3).

In doing so, I have chosen to investigate the phenomena in a natural setting, thus, have carried out an ethnographic case study by observing young learners' EFL classrooms and a teacher-training programme at a graduate school in South Korea. Throughout the data gathering and analysis process, I had to confront my dual persona as a teacher and a researcher; however, I was able to reconcile these two worlds by embracing the bricoleur convention. That is, a researcher is considered to be a quilt-maker who actively constructs meaning in the research process while assembling necessary pieces in pursuit of building deeper knowledge. The concept of the researcher as a bricoleur is in line with the hermeneutical tradition of viewing the world within a non-dualist ontology and epistemology. Building on the notion of bricolage and hermeneutics, I have paid particular attention to the teacher-researcher's praxis to deliver truthful knowledge in the educational system while projecting a genuine voice. Accordingly, by reflecting such non-positivist approaches, I have understood that

the truth is revealed in the course of the enfolding complexity, multiple perspectives, reflexivity, and subjectivity of knowledge production.

### **5.1. Ethnographic Case Study**

The principle methodology of this research is the ethnographic case study. MacKey and Gass (2005) point out that 'ethnographic research is the holistic approach taken to describing and explaining a particular pattern in relation to a whole system of patterns' (p.168). Likewise, O'Toole and Beckett state that 'an ethnographer elicits and compares different types of data from a variety of sources in order to develop holistic understanding of a setting like a classroom' (2010, p.52). Striving to discover certain and whole phenomena and patterns in the creative drama-integrated EFL classrooms for young learners, I established categories and codes for analysis via ethnographic grounds in three different cases, i.e. classrooms.<sup>2</sup> That is to say, by means of ethnographic research that aims to describe and analyse practices and beliefs of culture, I assumed that some sort of representable characteristic of the case classrooms would be recognised and interpreted (Turner, 2001; Dornyei, 2007). In accordance with this assumption, Turner (2001) views the classroom as a potential site of ethnographic analysis on account of its social and cultural activity:

Although the term has roots in anthropology, ethnography now enjoys wide interdisciplinary force, which means that 'classroom' is being added to the list of

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<sup>2</sup> Stake (1995) explains that the case is a specific, a complex, functioning thing. He states that the case could be a child, a classroom of children, an innovative programme, or all the schools in Sweden. In this regard, I have chosen the unique cases of EFL classrooms in which rare programmes are carried out.

potential sites of analysis, assuming that a collection of students and teacher(s) share, if not a 'culture,' then some sort of representable characteristic (p.151).

As typical ethnography studies employ, I collected data through multiple methods such as field notes, interviews, classroom observations, and journals in different settings. Specifically, the data for the teachers' case was collected from the autumn semesters of 2012 and 2013. The data for the 4~6-year-old children's case was collected from November to December 2013; finally, the data for the 7~9-year-old children's case was collected from June to July 2014. In fact, the period of data collection for each case study was not too long. However, I worked in the field for about five years throughout these case studies while observing the phenomena and certain patterns; hence, I could purposely select the most efficient data rather than simply collecting enough data (Polkinghorne, 2005; Dornyei, 2007). That is to say, I stopped collecting data when I noticed that certain patterns were consistently repeating, which assured me that I had enough data to generate the same conclusions.

Classic ethnography originated from cultural anthropology, which aimed 'to develop clear, communicable understandings and interpretations of human behaviors as social and cultural activity' (Wagner, 1990, p.196). Legitimated by western researchers' perspectives, it is used as a means of studying local forms of life for the purpose of colonial powers (Packer, 2011). With regard to this notion, Packer (Ibid.) notes:

In the 1950s and 1960s, U.S. anthropology was part of a mission of development in new nation-states. Ethnography played a role in supporting colonial domination by providing useful information about dominated cultures or by legitimizing ideological models of social life. (pp.217–218).

Accordingly, ethnographers' connections with colonialism were barely removed due to their standpoint as outsiders. Hence, aiming to renounce authorial powers and seeking insiders' viewpoints, ethnographers immersed themselves in the foreign or exotic culture they studied; for example, 'by living among "natives" on a remote island for several years' (Dornyei, 2007, p.130). In this way, they strived to construct the insider's perspective while attempting the meeting of two cultures (Packer, 2011).

Contrary to the above classical ethnographers who retained the outsider's view, and thus sought the insider's stance, I was already an insider who belonged in the field. Pike (1967) designates these concepts of the insider and the outsider as *emic* and *etic* perspectives analogous to the two approaches to language. That is, 'phonemic analysis of the units of meaning, which reveals the unique structure of a particular language, and phonetic analysis of units of sound, which affords comparisons among languages' (Morris, Leung, Ames, & Lickel, 1999, p.781). Building on this phonological discourse, the emic stance refers to the insider's perspective that describes 'a particular culture in its own terms' (Ibid.), whereas the etic stance is the outsider's perspective that describes 'differences across cultures in terms of a general, external standard' (Ibid.).

Based on this view, my emic stance was established by my role as a teacher in the case classroom. I was already participating in the field, thus naturally viewed the world with an insider or an emic perspective. In addition, in a colonial paradigm, I resided in a local and non-English-speaking country as a member of the foreign culture. In both applied linguistics and drama education fields,

western scholars from English-speaking countries are the majority and their scholarly reports have been widely recognised. In contrast, living in the field led my perspective to be culturally and linguistically local. Hence, I effortlessly gained emic power that could enhance my ability to describe local concepts.

However, I also needed to establish etic power as a researcher in order to find 'the most global of global structure through the most local of local detail' (Geertz, 1979, p.239). Accordingly, I strived to project my etic or researcher's identity while describing and interpreting the phenomena with objectivity. Stake (1995) contends that the prominent role of a qualitative researcher is an ongoing interpretation through providing a sophisticated view of the world. Thus, as a researcher, I lived in the field, observed the phenomena, and made considerable descriptions by writing field notes while seeking interpretive, holistic, and naturalistic explanations (Ibid.). Hence, during the analysis, rather than imposing my preconceived idea, I allowed the data to talk to me and evolve into codes and categories for further analysis.

Meanwhile, I acknowledged that in-depth description, experiential understanding, and multiple realities are expected in qualitative case studies, which emphasises the role of the researcher as interpreter (Ibid.). In other words, a researcher is regarded as the prime instrument of data collection and analysis (Litchman, 2010). Accordingly, a researcher follows his or her research journey by experiencing, analysing, and understanding certain phenomena. Hence, throughout the process, I exercised my subjective judgment to interpret the phenomena while analysing and synthesising them.

Throughout this research journey, while participating in the field, I had to exist as a teacher and account my observations as a researcher. Living with this dual persona as an outsider (etic) and an insider (emic) had the effect of causing an identity dilemma. Hence, there needed to be a delicate balance between these two identities, i.e. an insider (local) and an outsider (global). Packer (2011) notes that this dilemma is a 'troubling dualism' and emphasises the ethnographers' balanced work between the emic and etic stance. Geertz (1979) describes this balance as 'a continuous dialectical tacking':

Hopping back and forth between the whole conceived through the parts which actualize it and the parts conceived through the whole which motivate it, we seek to turn them, by a sort of intellectual perpetual motion, into explications of one another (p.239).

Similarly, psychoanalyst Heinz Kohut termed this concept of duality 'experience-near' and 'experience-distance' (Geertz, p.226). Likewise, Clifford (1986) suggests the ethnographer's balanced task between the subjective and objective domains:

Since Malinowski's time, the 'method' of participant-observation has enacted a delicate balance of subjectivity and objectivity. The ethnographer's personal experiences, especially those of participation and empathy, are recognized as central to the research process, but they are firmly constrained by the impersonal standards of observation and 'objective distance' (p.13).

In order to handle the duality of my existence, I employed the above suggestions to maintain a delicate balance between subjectivity and objectivity, insider and outsider, or the emic and etic angles. While moving back and forth between these two spheres, I constructed my knowledge via experiencing, understanding, and generalising multiple realities in each case as well as in all cases.

### **5.1.1. Background**

Considering that the emphasis of the case study is on uniqueness (Stake, 1995), I drew attention to a case that had not been studied yet, and consequently chose my own teaching practice in which I have been experimenting creative drama methods with young EFL students and teachers in South Korea as a researchable subject. As a drama educator, an English teacher, and a teacher trainer, I have tried drama methods in the EFL territory while developing teaching methods for young EFL learners and teachers in South Korea.

In 2009, I founded an educational institute in South Korea in which arts-integrated EFL programmes are provided for Korean children. Parents who support this program expect that their children will enjoy learning English through artistic engagement. They consider communicative competence to be very important in EFL learning and arts-integration as a valuable EFL teaching method. In the arts field, I have specifically experimented with creative drama methods, which have been positively received by children and have led to the outcome of children becoming creative and active learners while showing strength in oral communication.

### **5.1.2. Multiple cases**

The goal of this research is to analyse the impact of creative drama on young EFL learners. To investigate cases from my own work, I referenced Yin's multiple-case designs when collecting and analysing the data (Yin, 2014). Rather than studying a single case, I examined multiple cases because 'the evidence

from multiple cases is often considered more compelling, and [the] overall study is therefore regarded as being more robust' (Ibid., pp. 98–99). Therefore, I selected the most suitable cases for this study and aimed to explore each case thoroughly. Simultaneously, I endeavoured to find replicated findings across cases while comparing differences and predicting similar results within the theoretical framework (Baxter and Jack, 2008). With regard to this analogous logic in the process of multiple-case studies, Yin (2014) states:

For example, upon uncovering a significant finding from a single experiment, an ensuing and pressing priority would be to replicate this finding by conducting a second, third, and even more experiments (pp. 98–99).

In accordance with this notion, after exploring the first case study, I came across certain repetitive patterns or idiosyncratic phenomena in the second and third case studies, which yielded the construction of the whole knowledge of this study by specifying or amalgamating patterns. Finally, at the reporting stage, I strived to describe the underlying logic throughout the cases and tried to explain the extent to which I could predict similar or contrasting results. In agreement, Yin (Ibid.) suggests that 'Across cases, the report should indicate the extent of the replication logic and why certain cases were predicted to have certain results, whereas other cases, if any, were predicted to have contrasting results' (p.102).

Likewise, Stake (1995) uses the term 'collective case study' when more than one case is investigated. He contends that researchers 'cast nets to catch many cases' (Ibid., p.37) in order to find common relationships among cases. He further describes the method of specimens in cross-case analysis:

For finding common relationships among cases, we cast nets to catch many cases. For finding how an individual case works, we examine single specimens.



Runkel called casting nets, that is, aggregating measures across cases, the method of relative frequencies. Case study researchers, both qualitative and quantitative in orientation, cast nets when they look at frequencies within the case, such as how many graduates wore white caps at the graduation ceremony, and when they do cross-case analyses ... Case study researchers use the method of specimens as their primary method to come to know extensively and intensively about the single case. With intrinsic case study, there is little interest in generalizing to the species; the abiding interest is in the particular case, yet there too the case researcher examines a part or the whole, seeking to understand what the specimen is, how the specimen works (Ibid., p.37).

Bearing this in mind, in order to cast nets, I selected cases in different conditions that have explored creative drama methods with young EFL children and teachers. That is, two classrooms of EFL children were selected as the cases that would construct the context to explain classroom reality, phenomena, and attributes. A group of teachers were selected as a unique case to view teachers' responses toward creative drama. Once the data had been collected from the different cases, I examined these cases through a variety of lenses to find the patterns of repetition. In other words, I interpreted behaviour, phenomena, or attributes in the data through the lenses of non-positivists such as hermeneutics and bricolage. In addition, I endeavoured to maintain balance between subjectivity and objectivity, while embracing a researcher's legitimate prejudice and the teacher-researcher's reflexive knowledge. Accordingly, the data analysis was carried out inductively, by which method criteria were gradually classified to construct meaning.

Yin (2014) points out that 'each individual case study consists of a "whole" study, in which convergent evidence is sought regarding the facts and conclusions for

the case' (p.101). Accordingly, in the course of investigating each case, I was able to grasp certain patterns and core themes within the data. Therefore, while noticing similarities and differences across the cases, my knowledge was deepened to answer the research question: In what ways does creative drama impact on young learners in the EFL environment?

## **5.2. Methodological Underpinning**

### **5.2.1. Qualitative worldview**

The methodological approaches of data interpretation used in this study were underpinned by the non-positivists' ontological and epistemological view of the world. In other words, rather than seeking a single objective truth within the positivists' paradigm, this research entailed the interpretivists' endeavour to unveil multiple truths by establishing rigour in the research process.

In doing so, when dealing with data, I established a qualitative way of viewing the world, interpreting and understanding the truth. Qualitative approaches follow the non-positivist, constructivist, and epistemological paradigm of knowledge formation. This respects the cultural, historical, and individual being of the researcher and seeks multiple realities from different perspectives to grasp a deep understanding of the phenomena (Gupta, Paterson, Zweck and Lysaght, 2012). Stake (1995, p.37) highlights the major differences in quantitative and qualitative studies as follows:

- (1) The distinction between explanation and understanding as the purpose of inquiry

- (2) The distinction between a personal and impersonal role for the researcher
- (3) The distinction between knowledge discovered and knowledge constructed

I maintained the qualitative stance while inquiring, understanding, and constructing knowledge throughout this research journey. This process led my interrogation toward the philosophical and methodological grounds of my approach. I then came across an ontological, epistemological, and hermeneutical notion of viewing and understanding the world, which established the principles of data interpretation, knowledge construction, and generalisation of theory.

### **5.2.2. Dualist, non-dualist ontology**

Including Immanuel Kant (1724–1804), the enlightenment philosophers believed in the paradoxical nature of human beings that are doomed to live in two separate worlds, i.e. thought and reality (Packer, 2011). In accordance with this idea of ontological dualism, Kant proposed the notion of a transcendental reason, arguing that ‘there is only one set of categories that every mind uses to represent the world, and each of us is born with it’ (Ibid., pp.147–148). Hence, Kantian dualism explains the knowledge of the world by combining ‘transcendental idealism’ with ‘empirical realism’ (Ibid., p.145). However, this attempt, grounded upon ontological dualism, to identify the constitution of knowledge of the world can explore only ‘an individual’s sense of reality, their experience of reality’ (Ibid., p.165). Hence, within this frame of ontological duality, it is difficult to explain whether or not the constitution of knowledge is valid. Gadamer (1975) identified the error of enlightenment thought by underlining that, ‘Kant’s transcendental analysis made it impossible to acknowledge the claim to [the] truth of the humanist tradition’ (p.38).

In response to the notion of Kantian ontological dualism, George Wilhelm Friedrich Hegel (1770–1831) proposed the idea of dialectic by emphasising the process of knowing. He contended that, 'Knowing is not a relationship to something outside consciousness but a relationship within consciousness' (Packer, 2011, p.174). He also contended that, 'consciousness is a relationship between a subject (knowing and acting) and an object (known and acted on)' (Ibid.). Packer comments on Hegel's view as follows:

We can describe consciousness only from within our natural, everyday experience. And because this experience develops, there is no single fixed and unchanging natural attitude; each of us progresses through a series of attitudes (Ibid.).

Rockmore (1997) endorses Hegel's emphasis on progressive understanding by articulating, 'In the process of knowing, the distinction between what appears and what is, is overcome. At the limit, when we fully know, knowing becomes truth' (p.30).

Whereas Kant could not resolve the conflict between subjectivity and objectivity, Hegel explained the inseparable nature of the subject and the object and further described the historical unfolding of our consciousness toward true knowledge. In line with Hegel's frame of mind, in the course of knowing the world that I observed and participated in, I followed the non-dualist ontological axiom by integrating reason and objectivity with the cultural, historical grounds of the process of know-how and my subjective experience.

### **5.2.3. Gadamer's hermeneutics**

Along with Hegel's post-Kantian and post-positivist understanding of the world, I delved into Hans-Georg Gadamer's (1900–2002) work on hermeneutics in order to build a methodological frame for my analysis. Gadamer's philosophical strategy sprouted from the earlier conceptions of Hegel, Husserl, and Heidegger, but overturned their traditional views through his broader explanation of the universal phenomenon of human understanding (Khan, 2008; Hekman, 1983). Gadamer criticised Kantian knowledge formation by arguing that it tried to fit social sciences into the scientific method of the natural sciences, hence it failed to acknowledge the truth encompassing human experiences (Hekman, 1983). Here, Gadamer's contribution to the world is that he introduced hermeneutics as more universal and philosophical paradigm than a mere scientific methodology.

Hekman (Ibid.) notes that, 'on Gadamer's definition, hermeneutics cannot be defined solely as a methodological approach to human science' (p.207). She further contends that it is too narrow to understand hermeneutics in the domain of the methodological tool of human science (Ibid.). Schmidt (2006) emphasises this non-linear or extensive quality of Gadamer's hermeneutics as follows:

For Gadamer, hermeneutics is the philosophical theory of knowledge that claims all cases of understanding necessarily involve both interpretation and application (p.2).

Grounded upon Gadamer's innovative approach that had grown out of the notions of earlier philosophers such as Schleiermacher, Dilthey, and Heidegger, contemporary hermeneutics is understood as a comprehensive epistemology and philosophy of interpretation (Prasad, 2002). Gadamer's hermeneutical concepts constructed the philosophical and methodological underpinning of my

interpretation of the research context. On that account, I will clarify the essential concepts of hermeneutics, i.e. understanding as a dialogue, legitimate prejudice, and core concepts of hermeneutic interpretation.

#### **5.2.3.1. Understanding as a dialogue**

According to Khan (2008), Gadamer developed his own distinctive dialogical and dialectical approach with the influence of Greek thought grounded upon Plato and Aristotle as well as Hegelian dialectics. In consequence, Gadamer's hermeneutics yielded a profound conceptualisation of human understanding and interpretation, which highlighted the medium of language as a representation of human understanding and tradition as a linkage of the present and the past:

Gadamer's hermeneutics rejects decisively subjectivism and relativism and any simple concept of the interpretive method. Gadamer conceptualizes understanding as "... the linguistically mediated happening of tradition" (Ibid., p.15).

Likewise, Packer (2011) articulates Gadamer's concept of understanding and interpretation in relevance with the dialogical tradition of Aristotle:

Gadamer ... suggested that understanding is a productive process, a mediation between text and interpreter, a dialogue between past and present. Interpretation is an interaction in which neither interpreter or text can step out of their historical context (p.93).

In accordance with the above remarks, Gadamer's hermeneutics emphasises the separation between the text and the interpreter and continuous dialogue between them in order to raise questions to which answers will be formulated. In other words, through continuous dialogue between the text and the interpreter, the text

constitutes the answers while the interpreter asks questions to the text in turn (Prasad, 2002). Throughout this hermeneutic conversation, we are able to construct knowledge and deep understanding of the context. Accordingly, in hermeneutics, 'the process of understanding goes beyond logic and analysis, and is, in some essential respect, intuitive and divinatory' (Ibid., p.18).

Gadamer termed this kind of understanding the 'hermeneutic experience' or the 'experience of truth' (Gonzalez, 2006; Heckman, 1983). It is wholly opposed to the objective knowledge of natural science. Furthermore, it acknowledges the researcher's aesthetic experience and his or her active participation in the process of knowledge construction (Heckman, 1983). In this regard, Gadamer identified the circular structure of understanding, historical consciousness, and prejudice of a researcher in hermeneutic interpretation, which I will describe in the following context.

#### **5.2.3.2. Hermeneutic circle**

The idea of a circular architecture of understanding is the core concept of hermeneutics, which has evolved from a traditional paradigm to a new conception of understanding that includes the ontological conditions of the human being. That is to say, in earlier notions of the hermeneutic circle, the interpretation was conceptualised as a relationship between the whole and the parts:

In Spinoza, Ast, and Schleiermacher, the hermeneutic circle was conceived in terms of the mutual relationship between the text as a whole and its individual parts, or in terms of the relation between text and tradition (Ramberg and Gjesdal, 2014, p.5).

Likewise, Prasad (2002) explains the traditional idea of the hermeneutic circle that aims to interpret a text while developing understanding of the context:

Consider, for instance, the task of understanding a paragraph in any piece of writing. The paragraph in question must, of course, be understood by means of understanding the individual sentences that make up that paragraph. On the other hand, it is often the case that the meaning of individual sentences in a paragraph becomes clear only when we already have an understanding of what the paragraph as a whole is trying to convey, or what the paragraph is 'driving at,' or the 'direction of the entire paragraph (p.18).

Grounded upon such a notion of human understanding via iteration between the whole and the parts, Gadamer drew attention to the interpreter's prejudice that exists within his or her historical-cultural tradition. He also offered the important concept of the hermeneutic horizon on which we live and interpret the world; in Gadamer's analysis, there are two horizons: that of the interpreter and that of the text (Heckman, 1983). Consequently, our interpretation is conditioned upon the fusing of these two horizons, which enhances the complexity and the depth of meaning of the context. Within this view, Gadamer's explanation of the hermeneutic circle entails complex dialogical interplay between the text and the interpreter (reader) and between the present and the past (Ramberg and Gjesdal, 2014).

This openness to the interpreter's preconception and historicity empowered the subjective grounds of my analysis and reconciled the empirical views of objectivity. Furthermore, Gadamer's conception of the hermeneutic circle enabled my existence as the being to grasp in-depth understanding of the context. From now on, I will specify the notion of the historical-cultural prejudices of the



interpreter, which, in Gadamer's paradigm, are legitimately accepted as a positive element of interpretation.

#### **5.2.3.3. Legitimate prejudice**

Gadamer argued that every interpreter has preconceptions or prejudices because of the historicity of the human being's existence, i.e. we belong to a particular time and place. Through this historical consciousness of our existence, Gadamer proposed the concept of legitimate prejudice. He was opposed to the Enlightenment views that we must be neutral and do away with preconceptions of being scientific. Instead, he claimed to reconstruct the concept of prejudice and recognise its productive role in understanding and interpreting the truth (Packer, 2011).

However, such a view of the acceptance of prejudice does not imply the abandonment of reason. Heckman (1983) contends that Gadamer's notion of prejudice emphasises the need to overcome the tyranny of prejudice by examining the hidden prejudice. She further notes that, in Gadamer's paradigm, the prejudice cannot be separated from the act of interpretation. Referring to this assumption, she articulates, 'Gadamer's understanding of prejudice entails that the interpreter's prejudice cannot be neatly set aside in the act of interpretation. It is, rather, a necessary part of that act' (Ibid., p.209). Within this view, Gadamer established the concept of prejudice as the positive precondition that could lead to correct interpretation by allowing 'interplay of the movement of tradition and the movement of the interpreter' (Gadamer, 1975, p.261). Likewise, Gaudelli (2009) posits that prejudices are profoundly important in knowing since we

cannot escape our own situated knowing. He further notes, 'Gadamer, and his mentor Martin Heidegger, view the interplay of subject and object as both a condition of being human and an invitation to interpret' (Ibid., p.114).

Acknowledging this notion of productive prejudice, I felt able to allow my perspective exist on the horizon of my time and place, which became intertwined with the object of my analysis when interpreting certain phenomena (Ibid.). Also, I recognised that continuous dialogue between the object and myself, within this legitimate prejudice, led to the discovery of the meaning within the whole as well as part of the context. Eventually, my pre-judgment or preconception played an important role in interpreting and deriving meaning from the context via 'constant movement back and forth from text to coding, to a new idea, and back to text again' (Walker, 1996, p.233).

#### **5.2.3.4. Hermeneutic interpretation**

Throughout the analysis and interpretation of data, I applied the method of hermeneutic interpretation and its ontological and epistemological tradition. First of all, a hermeneutic interpretation is considered ontological because this interpretation entails understanding, and when we understand something, we understand what is already there even though we come to realise that it is there through the process of interpretation. Gadamer explained this ontological nature of human understanding by contending that 'Understanding is the original form of the realisation of There-being (Da-sein), which is being-in-the-world' (1975, p.230). Secondly, hermeneutic interpretation lies within the scope of the epistemological view. Walker (1996) identifies the epistemological foundation of

interpretive study by emphasising that 'interpretive study is fundamentally premised on an epistemology – or way of knowing what we know – different from that of the logical positivists' (p.227). Building on the above rationale, the application of a hermeneutic interpretation implies that it is permeated with both ontological and epistemological grounds. Heckman (1983) acknowledges such a notion of both ontological and epistemological aspects of human understanding as follows:

Gadamer's analysis reveals that in the aesthetic experience, truth has an ontological dimension ... Gadamer's analysis reveals that knowledge involves the grasping of an object that is simultaneously revealing itself to the knower. In his words, ontology precedes epistemology; the act of knowing entails that being is revealed (p.208).

In accordance with the above assumption regarding a hermeneutic interpretation that includes both an ontological and an epistemological underpinning, I sought to understand the meaning of the context rather than utilising the positivists' way of measuring or expecting outcomes from the data. Throughout the process of coding, uncovering themes, and seeking meaning, I was engaged in constant dialogue with the text, which generated new meanings and profound understanding of the phenomena.

At that point, I drew attention to Gadamer's emphasis on the role of language in human understanding and interpretation. In his analysis, Gadamer claims that 'all interpretation takes place in the medium of language' (Gadamer, 1975, p.350). Likewise, Ezzy articulates the necessity of linguistic techniques in finding meaning in a qualitative context:

Meanings are constantly changing, and are produced and reproduced in each social situation with slightly different nuances and significances depending on the

nature of the context as a whole. Qualitative research in general, and hermeneutics in particular, engages with the linguistic uncertainty and uses linguistic techniques such as analogies and metaphors to draw conclusions about the meaning of particular social events or texts (2002, p.3).

Gadamer (1975) agrees that language is a medium of interpretation; however, he defines the role of language in a wider realm; i.e., language is not merely a tool but also lives with us. Heckman supports this notion by arguing that 'human beings are enclosed in language; that all of our knowledge of ourselves is encompassed in language' (Heckman, 1983, p.211). To such a degree, a researcher's language needs to be delivered to the reader without confinement to his or her own world; thus, a researcher's responsibility lies in overcoming a phenomenon's strangeness and transforming it into the familiar (Maggs-Rapport, 2001). Agrey (2014) also stresses the importance of a researcher's language in hermeneutic studies:

A researcher using the hermeneutical foundation needs to take responsibility for not only for his or her own language but also for the language of others since the researcher is the primary instrument of the research. Their language provides interpretation and understanding of meaning and these interpretations reflect a spatio-temporal nature, which indicates a mirroring of influences from time, place and community (p.399).

Taking account of the researcher's responsibility of commanding legitimate language, I intended to display a lucid landscape of the process of coding and theory building to the reader. At the same time, I have endeavoured to explain my culture and history that arouse positive prejudgment and impact on my interpretation. Hence, from now on, I will define my dual identity as a teacher and a researcher, on which phenomena were interpreted and knowledge was constructed. Furthermore, I will unfold the story of my subjective experience as a

doer and objective observation as an outsider, which was coined by the notion of the bricolage.

#### **5.2.4. Bricolage**

In line with Lévi-Strauss's (1966) intriguing thoughts in *The Savage Mind*, Lincoln and Denzin (2000) introduced the term *bricolage* as a research methodology. The French word *bricoleur* is defined as 'a handyman or handy woman who makes use of the tools available to complete a task' (Kincheloe and Berry, 2004, p.1). In consonance with such a metaphoric implication, researchers as bricoleurs 'pick up the pieces what's left and paste them together as best they can' (Hays et al., 2011, p.179). This type of active engagement in the research process while constructing rigorous knowledge is feasible on the grounds that bricoleurs embrace new ontological and epistemological notions of human understanding.

Bricoleurs' philosophical and methodological rationale is parallel with non-positivist paradigms that employ humanistic and qualitative perspectives in knowledge construction. In the stream of this non-positivist or post-positivist movement in the research world, a so-called 'blurred genre phase' has appeared with a variety of new interpretive tools and qualitative approaches including hermeneutics, structuralism, semiotics, phenomenology, cultural studies, and feminism (Denzin and Lincoln, 2005). In the core of this new qualitative paradigm lies humanity:

In the blurred genre phase, the humanities became central resources for critical, interpretive theory and the qualitative research project broadly conceived. The

researcher became a bricoleur, learning how to borrow from many different disciplines (Ibid., p.3).

In conjunction with this acknowledgement of humanity, in order to grasp the bricoleur's mind and tools, it is important to understand the ontological and epistemological foundation. Kincheloe (2004) stresses the bricoleur's ontological insights into the social, cultural, and historical situatedness of human interpretation and knowledge production, which impels them to pursue rigour and the complexity of the context:

As bricoleurs recognize the limitations of a single method, the discursive strictures of one disciplinary approach, what is missed by traditional practices of validation, the historicity of certified modes of knowledge production, the inseparability of knower and known, and the complexity and heterogeneity of all human experience, they understand the necessity of new forms of rigor in the research process. (p.51).

In accordance with such a recognition of the historicity, heterogeneity, and complexity of human knowledge, bricoleurs contend that 'the object of inquiry is ontologically complex in that it cannot be described as an encapsulated entity. In this more open view of the object of inquiry it is always a part of many contexts and processes, it is culturally inscribed and historically situated' (Ibid., p.73). Through this new level of understanding of human knowledge and our cultural, historical existence, bricoleurs 'examine phenomena not as detached things-in-themselves, but as connected things-in-the-world' (Rogers, 2012, p.10).

Bricoleurs' wide ontological view toward certain phenomena naturally encompasses epistemological grounds in human understanding. This is because the knowledge-constructing processes cannot be separated from the complex

reality of the object of inquiry. Kincheloe (2004) asserts that 'ontology and the epistemology are inextricably linked in ways that shape the task of the researcher' (p.73). He further argues that bricoleurs must understand this correlation between individuals and their contexts, i.e. 'the identities of human beings and the nature of the complex social fabric' (Ibid.). Hence, Kincheloe (Ibid.) suggests, to capture the deeper level of social phenomena, researchers employ bricoleurs' manoeuvres by applying a new axiom of analysis, a multidimensional point of view on phenomena.

Such a notion of bricoleurs' multiple ways of seeing the world that was grounded upon a mixture of ontological and epistemological assumptions is significant to establish my dual role as a teacher-researcher. This is because bricoleurs' pursuance of seeking the non-fixed reality and human perceptions and their investigation toward the complex nature of the world accords with the teacher-researcher's dynamic involvement in the process of asking, researching, and answering questions. Kincheloe (2003) asserts the potential of teacher-researchers' scholarly activities for the sake of advancing our current pedagogy:

Using their multiple perspectives, teacher researchers study the diverse interests and the different players who work to promote or impede social and educational transformation. Again, teacher scholars employ their rigorous knowledge work abilities to gain complex insights into the formulation of public political policy and educational policy as well as the way such politics shape classroom activities and non-formal educational experiences – in other words, cultural pedagogies (p.251).

Therefore, I contend that, in line with the bricoleurs' knowledge production through employing multiple perspectives, the knowledge gained from these practitioners (teacher-researchers) can be complex, rigorous, and relevant to the

real situation, phenomena, needs, and the solution for current education. From now on, I will describe how I actively have participated in the meaning-making process by equipping myself with a bricoleur's ontological and epistemological sensitivity while reconciling the two worlds of the teacher and the researcher. Furthermore, I will discuss the vision of teacher-researchers' involvement in the research, which is highlighted by their insightful inquiries and deep understanding of the phenomena in the course of their professional practice.

#### **5.2.5. Teachers as researchers**

Pertaining to dual identities as a teacher as well as a researcher, I took part in conducting classes, observing phenomena, describing events, and analysing data. This duality of existence as a teacher and a researcher at the same time challenged the basic epistemological concept regarding professional knowledge and teaching practice (Flood, 2005). However, from the perspective of new epistemological paradigms (critical, feminist, postmodern, etc.), teacher-scholars can be viewed as active bricoleurs who construct their methods from the tools available (Kincheloe, 2003). Flood (2005) asserts that 'teacher-researchers not only observe, but actually manage the multiple demands and constantly shifting factors ... the knowledge they generate emanates from and is replete with complexity' (p.198). This notion of 'reflective practitioners' (Brookfield, 1995; Schon, 1983) enabled me to coexist with two identities, i.e. the teacher and the researcher, by challenging 'the traditional principle that researchers should remain neutral observants in a research context' (Rogers, p.7). Therefore, as a teacher, I strived to gain the insider's (emic) form of knowledge by embodying 'the complex, relational, and constantly negotiated risk between teachers and



children in a particular context' (Flood, 2005, p.198). At the same time, I tried not to lose my stance as a researcher while interpreting phenomena from an outsider's (etic) perspective. Consequently, my dualistic role as a teacher and researcher geared me to switch my perspective from an insider to an outsider and vice versa, which enhanced the rigour of the context.

#### **5.2.5.1. The identity shift and reconciliation**

At the beginning stage of the research journey, as a novice researcher, I was equipped with practical knowledge that was gained from a decade of teaching experience. However, I needed to adapt myself to the researcher's scientific world, in which I could construct truthful knowledge while observing and interpreting phenomena through an analytic lens. My status as a full-time teacher and a part-time researcher increased the difficulty. In fact, Scott and Morrison (2010) mention the difficulty of the identity change of educational researchers at the doctoral level:

During the various rites of passage from competent professional, to novice doctoral initiate, through to finally achieving doctoral status at the convocation ceremony, 'schizophrenic' tendencies are averted for some students by the compartmentalization of identities whilst at university and in professional employment – one being academic and the other professional (p.25).

In spite of such 'schizophrenic' symptoms, by constantly assimilating myself to the scholarly world and shifting two identities adeptly, in the end, I learned to balance living in two different worlds. In his article 'The transformation of educational practitioners into educational researchers: A view through a different lens', Rhodes (2013) examines the educational researcher's identity switch

throughout scholarly developmental stages. He contends that there needs to be cultural reconciliation between two worlds. He also articulates that 'Participating in doctoral and, to some extent, master's research is likely to require practitioners to reconcile "cultural" differences between the world of their practice and the world of the educational researcher' (Ibid., p.4). Rhodes (2013) further reports, 'Respondents from the thesis research and writing stage were more likely to indicate a perception of holding the identity of educational researcher as well as that of an educational practitioner' (p.12). Grounded upon such recognition of educational practitioners' dwelling in two worlds, I assert that this dual existence has equipped me to develop a rigorous and meaningful context by grasping knowledge in the course of action. Furthermore, as a teacher-researcher who experiences and understands the world within non-linear perspectives, I endeavoured to explain the complex nature of the context in drama-integrated EFL classrooms for young learners. Accordingly, with respect to the educational praxis, I paid attention to the acknowledgement of teachers' voices that had been ignored in a positivistic paradigm but reconsidered as a significant context in a new paradigm.

#### **5.2.5.2. Teachers' voices in a new paradigm**

While balancing the dual roles of researcher and teacher, I had to challenge the positivist or reductionist standards regarding the status of teachers. Kincheloe (2003) contends that 'Teachers according to particular reductionistic conceptions of pedagogy are low-skill workers who simply transfer data provided to them to students. In this articulation of pedagogy, teacher knowledge of where such information came from or how it was produced is irrelevant' (p.230). In fact, two

separate worlds between teachers and researchers have existed, in that teachers have been viewed as tools to implement the new knowledge produced by researchers (Iliško et al., 2010). Upon this condition, teachers' perceptions and knowledge in the practical realm are extraneous to educational policy making; hence, their voices are rarely heard in the scholarly world. Due to such a separation of the two fields, both researchers and teachers themselves have paid little attention to the voices of teachers. Cochran-Smith and Lytle (1990) pinpoint this issue of the non-existence of teachers' voices in the research field and stress the significance of teachers' knowledge as follows:

... Efforts to construct a knowledge base for teaching have relied primarily on university-based research and ignored the significant contributions that teacher knowledge can make. As a consequence those most directly responsible for the education of children have been disenfranchised ... In other words, 'What's missing from the knowledge base for teaching ... are the voices of the teachers themselves' (p.2).

In accordance with the above remark, contemporary literature highlights the need and the vision of teachers' involvement in research action in order to improve educational praxis (Iliško et al., 2010). Grounded upon such a new paradigm of the combination of two worlds, i.e. a practitioner and an investigator, I was able to construct my identity as a critical thinker, an active interpreter, and a creator of educational reconceptualisation rather than a laid-back teacher (Ibid.). From the following content, I will argue the vision of teachers' participation in research through the eyes of the bricoleur.

#### **5.2.5.3. The vision of teacher-researchers' knowledge**

Accoutered with bricoleurs' spirit and creative minds, teacher-researchers are viewed as active learners, 'researchers, and knowledge workers who reflect on their professional needs and current understandings' (Kincheloe, 2003, p.18). They do not passively receive top-down knowledge, but vigorously inquire, experiment, evaluate their professional problems, and refine solutions to these problems (Diezmann, 2005).

This concept of a teacher-researcher as a reflective practitioner has liberated teachers from the old norm of their profession that of being regarded as simple-minded technicians. Indeed, in traditional standards, teachers were considered to be 'consumers and implementers of the research outcomes of university academics' (Cirocki, Tennekoon, & Calvo, 2014, p.24). However, the advocates of teacher-researchers have raised their voices for teachers' involvement in research for the purpose of gaining exuberant insights into classroom-based teaching and learning. In that, Kincheloe (2003) contends that 'teachers must join the culture of researchers if a new level of educational rigor and quality is ever to be achieved' (p.18).

Historically, a British educational thinker, Lawrence Stenhouse introduced the concept of teachers as researchers and encouraged teachers' research responsibilities in the 1970s. To carry out his 'Humanities Curriculum Project' (1967–72), Stenhouse proposed pedagogical innovation in classrooms by asserting that teachers should be the agents of change by testing the new curriculum in their own classrooms:

I have argued that educational ideas expressed in books are not easily taken into profession by teachers, whereas the expression of ideas as curricular specifications exposes them to testing by teachers and hence establishes an equality of discourse between the proposer and those who assess his proposal. The idea is that of an educational science in which each classroom is a laboratory, each teacher a member of the scientific community. There is, of course, no implication as to the origins of the proposal or hypothesis being tested. The originator may be a classroom teacher, a policy-maker or an educational research worker. The crucial point is that the proposal is not to be regarded as an unqualified recommendation but rather as a provisional specification claiming no more than to be worth putting to the test of practices. Such proposals claim to be intelligent rather than correct (Stenhouse, 1975, p.142).

Built upon the above assumption, Stenhouse acknowledges the practicality of theory and its usability when teachers invoke inquiries and test them in their own professional environment, which enables them to be 'extended professionals' (Postholm, 2009). On account of such pragmatic concerns, Stenhouse raised his strong voice for teachers' engagement in research; however, some scholars mention that the actual blossoming of teacher research began in 2000 (Cirocki, Tennekoon, & Calvo, 2014). They noted that, 'At this time, very good research outputs became available in the literature. Also, it was then that teacher professionalism became inextricably linked to classroom-based research' (p.25).

Accordingly, the teacher-research has flourished in the 21<sup>st</sup> century with teachers' empowered position in academia. While some critics contended that teachers' research was not scholarly or theory-based (Allen and Shockley, 1996; Patterson and Shannon, 1993), Baumann and Duffy (2001) investigated the methodology of teachers' research and found that the majority of the research was grounded upon existing research and theory. They articulate that 'The majority of the reports we examined included literature reviews that demonstrated that teacher

researchers were familiar with existing research and theory' (p.610). In addition, they describe the attributes of a typical teacher-researcher and teacher-research study as follows:

A reflective elementary, secondary, or postsecondary classroom teacher identifies a persistent teaching problem or question and decides to initiate a classroom inquiry. This teacher reads theoretical and applied educational literature, including other teacher-research reports, and decides to work collaboratively with a colleague. Using primarily practical, efficient, qualitative methods recommended by other teacher researchers, with perhaps a quantitative tool added in, the researcher initiates a study. The teacher learns from and along with students while engaging in the investigation, and she or he finds that the research questions have been altered somewhat throughout the course of the study. The investigator may struggle to balance the dual role of teacher researcher or feel uneasy with the innovations that are explored. The teacher researcher decides to share the research story publicly and writes it for publication, using a narrative style that includes figurative language and verbal and visual illustrations (Ibid., p.611).

In accordance with the above descriptions, many contemporary teachers as researchers have observed and analysed their own classrooms with rigorous research questions and methods. In particular, Hill and Brindley (2005) illustrate successful 'English teachers' as researchers around the world in their article in *English Teaching: Practice and Critique*:

Pam Feldman provides an insightful account of learning to be a teacher in a new country, new school and among students of a particular community in Melbourne, Australia. Through self-study she reflects on her own professional growth and learning ...

Jean Conteh and Saeko Toyoshima also slice across cultures (England and Japan) using a contrasting methodology to explore their participants' perceptions of learning English in bilingual contexts ...

In Hongkong, Arthur Firkin and Cherry Wong collaborated with colleagues from a local University to undertake their work. Similarly, in New Zealand, Libby Limbrick and Nicky Knight examine how the teaching of writing was improved through clustering teachers to focus on how well they were using the National Exemplars in writing ...

Sara Tulk is a Head of Faculty at an academically demanding, highly successful secondary school in Hertfordshire UK ... The resulting analysis Sara offers of accessing text paints a revealing and incisive contribution to the reading debate ...

Liz Bellamy, a newly qualified teacher working in an all boys' school in Cambridge ... Liz's post-graduate research has led her, too, to follow an MEd route at Cambridge, where she is now exploring teaching gifted and talented pupils by creating 3D narrative space as part of their working conditions in English (pp.2–3).

Those teacher-researchers are the professionals who take their work seriously, inquire into classroom problems, investigate them with profound gazes, and analyse the results in light of their professional knowledge, which they share with others and change the current educational environment (Chow, Chu, Tavares, & Lee, 2015). Therefore, the teacher-research is not considered to be a peripheral research trend, but it is a highly effective means of beholding the current educational issues and improving practical knowledge in education.

Accordingly, the significance of the teacher-research has been investigated, by which the types of teacher research have been categorised (Chow, Chu, Tavares, & Lee, 2015). They were listed as: action research, practitioner research, collaborative inquiry, critical inquiry, self-study, and teacher-research. As these terms imply, teacher research is action-orientated, practical, synergetic, and non-

conventional, and seeks practical ways of empowering teaching and learning. Hence, when research is done by teachers who ask meaningful questions by observing phenomena in their own professional practice, it 'creates authentic and context-bound knowledge and promotes the generation of new knowledge' (Iliško, Ignatjeva, & Mičule, 2010, p.62). The value of this type of knowledge lies in that it is grounded upon deep understanding of the phenomena in the midst of praxis, so that, with its rigour and practicality of theory, it challenges old standards and positivistic ways of seeing the world.

Kincheloe (2003) asserts that such knowledge is established in the complex epistemological awareness that enhances our view of the world and knowledge production. Equipped with such complex epistemological consciousness, teacher-researchers 'seek new ways of producing knowledge, more rigorous modes of pedagogy, and better ways of being human' (Ibid., p.232). Given the new frameworks, teachers 'move beyond reductionistic conceptions of educational purpose that involve transmitting a simple body of information to students and then testing them to see how well the data have been committed to memory' (Ibid., pp.230–231).

The above notion of teacher-researchers' unconventional research paradigm inspired me to establish my identity as a teacher-researcher in ways that allow me to view myself as an active practitioner and a knowledge producer in the spirit of the bricoleur's wider, complex, and rigorous view of the world. Hence, throughout this research journey, from a simple practitioner, I grew to be a reflective practitioner who critically observed and investigated the phenomena in my professional surroundings. As Kincheloe (2003) argues that critical teacher



research is a pathway to a rigorous education, I acknowledge the significance of my voice as a teacher-researcher, which may impact on deciding educational policy for the betterment of education.

### **5.3. Quality, Rigour, and Trustworthiness**

To this point, I have explained the methodological underpinning of this research, which encompasses the qualitative view, specifically, the hermeneutic worldview, signifying the subjective gaze of a researcher who is culturally and historically situated. Thus, within legitimate prejudice, he or she interprets certain phenomena through ongoing dialogues with the text. I have also delved into the notion of bricolage, which advocates unconventional research methods for the sake of constructing deep, complex, and truthful knowledge. Hence, I have acknowledged that the bricoleur's endeavour to understand the truth via multiple perspectives is in line with my dual and reflective account as a teacher-researcher who seeks meaningful knowledge during praxis.

Once I was equipped with the methodological grounds discussed above, I began to investigate how I could build rigour and trustworthiness into this study within a qualitative paradigm. Guba and Lincoln (1994) mention that a paradigm is viewed as '*basic beliefs*' that deal with first principles. In other words, 'it represents a worldview that defines, for its holder, the nature of the "world," the individual's place in it, and the range of possible relationships to that world and its parts, as, for example, cosmologies and theologies do' (Ibid., p.107). Based upon that notion, the paradigm of this research follows the non-positivists' qualitative

worldview that seeks to understand a real-world setting in which the phenomenon of interest unfolds naturally (Golafshani, 2003). It is contrary to the positivist or scientific paradigms of quantitative research that regard the world as made up of observable, measurable facts (Ibid.). While both quantitative and qualitative studies strive to ensure credibility, as they were built upon contrasting paradigms, it is reported that quantitative models of assessment are seldom relevant to qualitative research; hence, the measurement of each study applies different criteria (Krefting, 1990). From now on, I will discuss qualitative researchers' endeavour to construct rigour within the non-positivist paradigm and how I have adopted their strategy to ensure the trustworthiness of this research.

#### **5.3.1. Collision of two paradigms in one ontological belief**

Whereas instrument construction is crucial to building the credibility of quantitative research, qualitative researchers contend that 'a different language is needed' to fit the qualitative view considering the different natures and purposes of each paradigm (Agar, 1986, p.16). They suggest that terms such as reliability and validity in the quantitative view are not applicable in qualitative study (Krefting, 1990). Accordingly, many qualitative researchers have developed their own concepts of validity and used terms such as quality, rigor, and trustworthiness (Golafshani, 2003). For example, Lincoln and Guba (1985) proposed the idea of trustworthiness by introducing the criteria of credibility, transferability, dependability, and confirmability to ensure rigour and credibility in qualitative research. These qualitative criteria are likely to correspond to those of quantitative research. Morrow (2005) specifies that 'The credibility in qualitative research is said to correspond to internal validity in quantitative

approaches, transferability to external validity or generalizability, dependability to reliability, and confirmability to objectivity' (pp.251–252). The concept of each strategy is outlined below:

*Credibility* addresses the issue of 'fit' between respondents' views and the researcher's representation of them.

*Transferability* refers to the generalizability of inquiry ... Qualitative inquirers need to recognize that the comparable 'external validity' is substantially different in qualitative inquiry, as there is no single correct or 'true' interpretation in the naturalistic paradigm.

*Dependability* is achieved through a process of auditing. Inquirers are responsible for ensuring that the process of research is logical, traceable and clearly documented.

*Confirmability* is concerned with establishing that data and interpretations of the findings are not figments of the inquirer's imagination, but are clearly derived from data.

(Tobin and Begley, 2004, pp.391–392)

The table below (see Table 2) specifies the criteria of each strategy to establish trustworthiness in qualitative research.

Table 2

*Summary of Strategies with which to Establish Trustworthiness*

Strategy	Criteria
<b>Credibility</b>	<ul style="list-style-type: none"> <li>- Prolonged and varied field experience</li> <li>- Time sampling</li> <li>- Reflexivity (field journal)</li> <li>- Triangulation</li> <li>- Member checking</li> <li>- Peer examination</li> <li>- Interview technique</li> <li>- Establishing authority of researcher</li> </ul>

	- Structural coherence
	- Referential adequacy
<b>Transferability</b>	- Nominated sample
	- Comparison of sample to demographic data
	- Time sample
	- Dense description
<b>Dependability</b>	- Dependability audit
	- Dense description of research methods
	- Stepwise replication
	- Triangulation
	- Peer examination
	- Code-recode procedure
<b>Confirmability</b>	- Confirmability audit
	- Triangulation
	- Reflexivity

*Note.* Reprinted from 'Rigor in Qualitative Research: The Assessment of Trustworthiness' by L. Krefting, 1991, *American Journal of Occupational Therapy*, 45, p.217.

As shown above, Lincoln and Guba (1985) aimed to develop parallel (comparable) criteria to replace positivist criteria while rejecting the positivist paradigm. Despite their innovative application, their approach has been criticised for its logical inconsistencies (Morrow, 2005). Tobin and Begley (2004) point out that 'The concept of "checking," as advocated by Lincoln and Guba (1985), is certainly antithetical to the epistemology of qualitative inquiry and reveals philosophical inconsistencies' (p.392). Likewise, the fundamental problem of parallel criteria is identified by other critics due to its attempt to establish criteria in the context of epistemological constructivism and ontological realism (Ibid.). Agostinho (2005) mentions that, considering the inconsistency of the two paradigms, some authors use conventional terms to discuss rigour but apply different definitions to these terms; other authors have adopted alternative labels. For instance, Patton (2002) refers to Lincoln and Guba's criteria as 'traditional scientific research criteria' (p.544). He also includes more criteria such as 'objectivity of the inquirer (attempts to minimise bias), validity of the data,

systematic rigor of fieldwork procedures, triangulation (consistency of findings across methods and data sources), reliability of codings and pattern analysis, correspondence of findings to reality, generalisability (external validity), strength of evidence supporting causal hypothesis, [and] contributions to theory' (p.544).

Regarding qualitative researchers' endeavour to meet quantitative standards, Agostinho (2005) pinpoints that 'Benchmarks of rigor for conventional scientific inquiry, that is internal and external validity, reliability, and objectivity, are based on the ontological belief of scientific realism' (p.8). Accordingly, I acknowledge that the criteria from that type of traditional social science do not match with my constructivist inquiry and analytic approach, which aims to unfold knowledge through praxis and reflexivity. In other words, my attempt to find the truth through the process of knowing and by employing multiple perspectives while endorsing my subjective lens needs different kinds of criteria that can judge my qualitative worldview. Then, I came across social construction and constructivist criteria that value subjectivity, reflexivity, and multiplicity that enhance to gain deep understanding of the phenomena. Thus, I have adopted these criteria to build rigour and trustworthiness in this research process and outcomes by embracing constructivists' non-linear, multiple, and open-ended perspective.

### **5.3.2. Establishing rigour in the qualitative paradigm**

In the stream of qualitative researchers' venture to build trustworthiness, rigour, and quality in the qualitative paradigm, Patton (2002) suggests alternative sets of criteria for 'judging qualitative inquiry from different perspectives and within different philosophical frameworks' (p.542). They are 'traditional scientific

research criteria, social construction and constructivist criteria, artistic and evocative criteria, critical change criteria, evaluation standards and principles' (Ibid.).

Among those, I have identified that 'social construction and constructivist criteria' mostly fit into the worldview and paradigmatic lens of this research, in that reflexivity and praxis are highly respected in this paradigm by its recognition of the subjective and constructive knowledge production of human beings. Regarding this criteria, Patton (Ibid.) asserts:

Social constructivists' case studies, findings, and reports are explicitly informed by attention to praxis and reflexivity, that is, understanding how one's own experiences and background affect what one understands and how one acts in the world, including acts of inquiry (p.546).

In accordance with this notion, Patton (Ibid.) lists social construction and constructivist criteria as 'subjectivity acknowledged (discusses and takes into account biases), trustworthiness, authenticity, triangulation (capturing and respecting multiple perspectives), reflexivity, praxis, particularity (doing justice to the integrity of unique cases), enhanced and deepened understanding (Verstehen) and contributions to dialogue' (p.544). I recognised that those criteria were consistent with my attempt to build interpretive and constructive knowledge, hence adopted them to establish rigour and quality in this study. In addition, I have adhered to the paradigm of constructivism suggested by Guba and Lincoln (1994), which was epitomised as ontologically relativist, epistemologically transactional and subjectivist, and methodologically hermeneutic and dialectical. Consequently, I ensured the methodological rigour of this study in view of the

constructivist paradigm by highlighting the criteria of subjectivity, reflexivity, and triangulation.

### **5.3.3. Respect subjectivity: Researcher as an instrument**

In opposition to the quantitative research tradition that strives to establish objectivity as a goal, the qualitative approach to data gathering and analysis is grounded in subjectivity (Morrow, 2005). However, this does not imply that quantitative study is equated with objectivity and qualitative study with subjectivity. Morrow (Ibid.) argues, 'all research is subject to researcher bias; qualitative and quantitative perspectives have their own ways of approaching subjectivity and are very much influenced by paradigms guiding the research' (p.254).

Within this view, grounded upon the interpretivists'/constructivists' paradigm, this research attempts to validate the researcher's empowerment in meaning construction and data interpretation throughout the research process. Hence, the researcher's subjectivity is viewed as 'a means to an end' (Etherington, 2004, p.31). Likewise, Patton (2002) points out that, in qualitative research, the researcher is an instrument. He notes that 'The quality of qualitative data depends to a great extent on the methodological skill, sensitivity, and integrity of the researcher' (p.5). Accordingly, it is argued that 'the credibility of a qualitative research depends on the researcher's ability and effort' (Golaphshani, 2003, p.600). Given this notion, the researcher's information, such as his or her history, training, and experience, must be described to enhance the rigour of research outcomes because it reveals the kernel of the process of knowledge production. In other words, in qualitative study, the researcher's background and experience

are likely to affect the data collection, analysis, and interpretation; hence, the exposure of the researcher is essential to establish the credibility of the argument. Behar (1996) pinpoints this notion of subjectivity in qualitative research:

The exposure of self, who is also a spectator, has to take us somewhere we couldn't otherwise get to. It has to be essential to the argument, not a decorative flourish, not exposure for its own sake (p.14).

However, it does not mean that we can assume that 'anything personal goes'. Instead, it needs to be intentional description for the purpose of integral research outcomes. That is, the researcher's subjective 'tacit' knowing and intuition can make an important contribution to the interpretations and decisions in the course of investigation (Etherington, 2004).

In view of the above notion of the significance of subjectivity, with an attempt to enhance the rigour of this research, in the following content, I briefly describe my personal background, experience, and impetus that are likely to impact on data gathering, analysis, and interpretation in this study.

#### **5.3.4. The subjective gaze**

In the 1990s, after attaining my college degree, I started my career as a middle school English teacher in South Korea. While working in the practical field, where traditional English teaching methods prevailed, with much passion in drama and theatre, I was eager to find better and more practical ways of teaching English. Holding an ambiguous picture of my future, I flew to New York City where I eventually received my master's degree in the programme of Educational Theatre at New York University. During my time being trained as a teaching artist,



I glimpsed the potential and possibility of play, drama, or theatre for teaching English as a foreign language. Then, I happened to have valuable experience when I was hired to teach young ESL children in New York City. Accoutred with the knowledge of drama and theatre education, and especially with significant influence from Nellie McCaslin who instructed me in creative dramatics, I began to devise my own lessons for teaching young ESL children through the inclusion of creative drama. My students, who were ESL children aged between 3 and 5 years of age, responded to my creative drama-infused teaching method with enthusiasm. During that period of practical experience, I glanced the advantage of creative drama in children's language learning, but could not yet articulate it by endowing profound and legitimate meaning.

After four years of ESL teaching experience in New York City, in 2004, I went back to South Korea to train English teachers by introducing them to practical teaching methods. I worked at TTI (Teacher Training Institute) as well as at a graduate school of education in Seoul, where I was able to get in touch with many EFL teachers of young learners. In the midst of sharing my vision of teaching English through drama, I witnessed the big wave of teaching English to young learners in Korean society where suitable teaching methods were rarely found. Many negative side effects of teaching English to young learners were reported in the media as well as in the scholastic world, so that there were controversial arguments regarding whether or not we had to teach English to young children. I believed in the power of drama as an alternative pedagogy of teaching young EFL children and felt challenged to establish my own institute where I could experiment and develop teaching methods.

When I opened my programme in 2009, a few parents signed up for it, and it became the root of a current popularity in the local area. Surprisingly, I was able to meet many young children who were negatively affected by traditional or mechanical ways of learning English, thus they showed their hatred of English or an unstable emotional status. However, I observed that most of those children changed their attitudes toward English learning after they were joining creative play, drama, and other arts-integrated classes at my institute. I also noticed that many young learners exhibited positive reactions toward English learning when they were exposed in a natural, artistic, and authentic language learning environment.

Throughout my time observing these phenomena, I was triggered to investigate the ways in which creative arts or drama could impact young EFL learners; hence, I applied for PhD study at Warwick University where I could be advised by Jonothan Neelands, who embraced my challenge with his highly professional insight. Nevertheless, although my intention and goal were clear at the first stage of research, I struggled to find time to engage with my role as researcher because of my full-time work schedule as a practitioner; I taught young children at my institute and EFL teachers at a university simultaneously. While barely managing to find time for research, I deliberately asked research questions, and constructed research paradigms and methodological frameworks upon which I could collect the data in my classrooms from young learners and EFL teachers.

As described above, my personal experience, implicit assumptions, and biases became the grounds for this research, through which I endeavoured to address its qualitative credibility by emphasising being 'rigorously subjective' (Jackson,

1990, p.154). This implies that the researcher is considered 'as co-constructor of meaning, as integral to the interpretation of the data, and as unapologetically political in purpose' (Morrow, p.254). Accordingly, by explicating the subjectivity of this study, I have attempted to establish qualitative rigour while paying careful attention to the research process through reflection and reflexivity (Davies, 2002).

### **5.3.5. Reflexivity**

In dealing with researchers' 'biases and assumptions that come from their own life experiences', Morrow (2005, p.254) suggests the incorporation of 'reflexivity, or self-reflection'. Reflexivity is considered to be a central and critical concept in the methodology of qualitative social research (Day, 2012). In social science research, it has been acknowledged that 'the interpretation of data is a reflexive exercise through which meanings are made rather than found' (Mauthner and Doucet, 2003, p.414). Davies (2002) articulates on reflexivity as follows:

Reflexivity is not simply a change in research plan as a reaction to poor test results or ambiguous findings; rather, it involves a reflective self-examination of our own ideas and an open discussion and comparison of our research experiences (p.286).

The above notion implies that reflexivity reveals a researcher's knowledge construction process, so that it 'opens up a space between subjectivity and objectivity that allows for an exploration and representation of the more blurred genres of our experiences' (Etherington, 2004, p.37). Therefore, the inclusion of reflexive accounts 'adds validity and rigor in research by providing information about the contexts in which data are located' (Ibid.).

In accordance with the above notion, being reflexive entails understanding how data is interpreted by reflecting on the researcher's ontological and epistemological assumptions, which underpin the importance of building qualitative rigour during the process of inquiry:

It is time to reconsider the importance of verification strategies used by the researcher in the process of inquiry so that reliability and validity are actively attained, rather than proclaimed by external reviewers on the completion of the project. We argue that strategies for ensuring rigor must be built into the qualitative research process per se (Morse, Barrett, Olson, & Spiers, 2002, p.17).

However, contemporary researchers argue that reflexivity is difficult to accept; although it is a well-established method, it is a confusing topic (Etherington, 2004; Lynch, 2000). In response to this view, Mauthner and Doucet (2003) contend that data analysis methods are not simply neutral techniques, but 'they reflect, and are imbued with, theoretical, epistemological, and ontological assumptions' (p.413). Here, the researcher develops these assumptions and sometimes allows them to be infused with different assumptions in the process of knowledge development (Ibid.). Within this view, I contend that the explicit description of a researcher's subjectivity and his or her reflexive accounts in the research process endorse the building of qualitative methodological rigour.

With respect to the notion of subjectivity and reflexivity, I have strived to illustrate the process of inquiry, exploration, and interpretation of data. By making such an effort to share my subjective experience via a description of reflexive accounts of the inquiry process and knowledge production, the objectivity and credibility of

the research outcomes are enhanced while constructing meaningful and deep knowledge.

#### **5.3.6. Triangulation**

As described above, I have endeavoured to enhance the trustworthiness and rigour of this research by justifying the subjectivity and taking account of the reflexivity. As a fundamental method, I have applied triangulation, which is often used in the social sciences to ensure the rigour and validity of the research. Denzin (1989) defines triangulation as ‘the process by which several methods (data sources, theories or researchers) are used in the study of one phenomenon’ (p.15).

There has been a long debate regarding triangulation, and various types of triangulation have been described in scholarly reports. Albeit the terms are varied, Denzin (1989, pp.16-17) classified four types of triangulation as below:

In *data triangulation* researchers gain their data from different groups, locations and times.

*Investigator triangulation* means that more than one researcher is involved in the research.

*Theory triangulation* – the use of different theoretical perspectives in the study of one problem – is rare.

Usually researchers use *methodological triangulation* in its two main forms: Within-method (intra-method) triangulation and between-method (across-method or inter-method) triangulation.

Among these categories, I have applied methodological triangulation by integrating several methods such as interviews, observation, and field notes in the first and the second case studies, and interviews and journals in the third case study. Methodological triangulation is classified into two types: 'within – methods (intra-method) triangulation and between-methods (across-method or inter-method) triangulation (Denzin, 1989, p.17). The between- (or across) method triangulation is 'largely a vehicle for cross validation when two or more distinct methods are found to be congruent and yield comparable data' (Jick, 1979, p.602). On the other hand, within-method triangulation is defined 'as the combination of two or more similar data collection approaches in the same study to measure the same variable' (Kimchi, 1991, p.365). The example of within-method triangulation in qualitative approaches is that nonparticipant observations are combined with focus group interviews (Thurmond, 2001). Jick (1979) explains, 'In short, "within-method" triangulation essentially involves cross-checking for internal consistency or reliability while "between-method" triangulation tests the degree of external validity (p.603). On this account, this study follows 'within-method triangulation' in that I blend two or three types of method to access the same phenomenon. This strategy of within-method triangulation is considered as a more sophisticated triangulation design of testing reliability because it aims to capture a more complete, holistic, and contextual portrayal of the study (Ibid.).

With regard to the complex and holistic description, Tobin and Begley (2004) proffer more types of triangulation through their literature investigation, such as triangulations of units of analysis; interdisciplinary triangulation; triangulation of communication skills; conceptual triangulation; and collaborative triangulation. They suggest the application of less frequently employed types of triangulation in

order to seek deeper and wider landscapes and multiple realities of qualitative study. This perspective is opposed to the positivists' paradigm of triangulation, which only aims to enhance validity in the findings by confirming the consistent results from two or more independent measures. From a qualitative perspective, finding one single reality by measuring accuracy is epistemologically unacceptable (Ibid.). In response to the above notion, advocates of cross-paradigm projects support the use of triangulation to enrich understanding of the multi-faceted, complex nature of the social world (Moran-Ellis et al., 2006). In this respect, multiple methods are increasingly used to capture the complexity and multiple contexts of a phenomenon (Ibid.). Hence, grounded upon a view of the world through qualitative lenses, as I described earlier, I have applied multiple methodological triangulations while applying the tools available in the stance of a bricoleur.

## **5.4. Research Methods**

### **5.4.1. Thematic analysis**

To investigate the research questions, I applied thematic analysis that can generate a theory using coding process. I collected data (through observation, interviews, field notes and diary studies) in the different cases and applied open coding by closely analysing the data until certain themes or categories emerged. Qualitative inquiries often seek to find meaning through inductive knowledge building. My particular interest is in examining the emotional, social, and linguistic impact of creative drama on young EFL learners. Hence, I carefully identified categories that can define 'impact' and conduct the inductive process of coding

until the research problem was answered. By conducting dual coding, I also carefully observed the data to find new interpretations and understandings present in the data beyond pre-existing theory (Ezzy, 2002).

#### **5.4.2. Integrated analysis in bricoleur's eyes**

According to Denzin and Lincoln (2005), a qualitative researcher is a bricoleur who 'changes and takes new forms as different tools, methods, and techniques of representation' (p.4). From this bricoleur's outlook, I sought to describe the multiple realities by applying the tools available. That is to say, for each case study, I collected data using different methods, i.e. observation records, field notes, and interviews. Then, I integrated the analysis by interweaving separate methods, as do quilt makers. Based on the literature and the research questions, I categorised the themes in one dataset and amalgamated them with others to generate a multi-faceted picture of each phenomenon (Moran-Ellis et al., 2006). Becker (1998) mentions that 'The qualitative-researcher-as-bricoleur or a maker of quilts uses the aesthetic and material tools of his or her craft, deploying whatever strategies, methods, or empirical materials are at hand' (p.2). Accordingly, equipped with a bricoleur's mind-set, I triangulated different methods by fusing and linking across them in order to capture the complex and multiple contexts of each phenomenon.

#### **5.4.3. Dualism: objectivity and subjectivity**

I sought to enhance the objectivity of the data by applying methodological triangulation, inviting a critical friend as a co-observer, and describing events



from a neutral stance. Also, audio-recorded data and its transcription became another means to assist in the building of objectivity. Concurrently, I was also attentive to my own subjective voices when investigating data, as Macky and Gass (2005) point out, 'in experimental work, both objectivity and subjectivity have their respective roles in research on second language learning' (p.188). Hence, while seeking to build objectivity in the data, I also explored the subjective elements in the research process.

The collision between subjectivity and objectivity was a constant issue in the process of data collection and interpretation throughout this research. It was finally resolved by reflecting on the idea of non-dualist ontology, i.e. radical realism, which highlights 'know-how' as a way to see the world. Packer (2011) notes that this view enable the researcher 'to see reason and thinking as cultural, historical, and grounded in practical know-how' (p.167). He further mentions, 'However, mind and world have been located in two separate realms' (Ibid., p.168).

In response to this conflict between subjectivity and objectivity, Hegel presented the notion of 'subjectivity at the level of objectivity' (Hyppolite, 1974, p.83). He explained that, in the process of knowing, the distinction between the actual object as it can be and the object as we experience it can be overcome (Packer, 2011). Accordingly, he claimed:

Our experience can become increasingly adequate to the object. Achieving this adequacy requires being able to distinguish between the object experienced and how we experience it, and this in turn requires self-knowledge and self-consciousness (Packer, 2011, p.173).

Building on Hegel's notion of unifying the subjective experience and its objective reality, during data interpretation, I alternated between my individual consciousness and an objective gaze empowered by computer-aided analytic tools and the unbiased dataset.

#### **5.4.4. NVivo as an assisting tool**

In order to establish a data analysis strategy, I utilised computer-aided qualitative data analysis (CAQDAS). Dornyei (2007) mentions that CAQDAS offers invaluable assistance when dealing with large amounts of data by sorting, organising, and archiving hundreds of pages. Among diverse software, I came across the NVivo program, which assists in storing data sources, coding themes, exploring queries, and displaying relationships between codes. It seemed suitable for my research journey, which aims to find patterns, themes, and relationships in the data.

The NVivo program efficiently assisted my coding process by organising key words and concepts throughout the data analysis. However, in qualitative research, the software functions as an aid, not as an actual analyst. As Saldana (2013) points out, CAQDAS itself does not actually code the data for the researchers; the software can only store, organise, manage, and reconfigure data to enable human analytic reflection. Analysing data is mainly the researcher's job, so that he or she must read and code the data repeatedly while reflecting on the research purpose and conceptualising the idea. Dyson and Genishi (2005) stress the importance of a researcher's rigorous thinking process:

As pieces of data are organized and compared, as their variable natures are identified and named (or coded), as their interrelationships are examined, the researcher uncovers new spaces – new holes – in developing a portrait of the case (p.81).

Even though NVivo supported my job of organising and analysing the data, as a researcher, I conducted the whole process of observing the data, naming the codes, and interpreting the coherent idea that prevails in the text.

## **5.5. Ethical Considerations**

Concerning ethical approval from the participants, I met the requirements of BERA. Since the participants included vulnerable children, I tried to protect their ethical rights by asking their parents to sign letters of consent<sup>3</sup>. To protect the human rights of the children, observation was conducted as part of normal curricular activities to prohibit any harm to students in terms of emotional or behavioural changes. To the participating teachers, I provided sufficient information about the research purpose and procedure and obtained their approval for research participation.

The consent form was created and translated into the Korean language in order to help participants clearly understand the purpose, procedure, and nature of the study. Contact information was provided, and confidentiality and the anonymity were ensured. All participants were informed that they could decide to withdraw from the study at any time.

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<sup>3</sup> See Appendix 6: Informed Consent Form

Over the course of the research project, I promoted and maintained a culture of trust, transparency, and confidentiality (O'Tool and Beckett, 2010). Moreover, I was aware of my responsibility to provide accurate information to the reader without misinterpreting the data.

## **5.6. The Research Site**

To carry out the investigation regarding the impact of creative drama on young EFL children, I selected schools within my own professional territory because it was difficult to find any school or institute that integrated the pedagogy of creative drama into EFL teaching in Korea. I decided to collect data from both children's and teachers' classrooms, so that more profound and complex notions could be addressed by examining phenomena through a wider spectrum. First of all, in order to observe young learners' classes, I started fieldwork in the institute that I founded, which is called MILK English. As described earlier, MILK English was founded in 2009 for the purpose of experimenting with arts-infused EFL teaching methods for Korean children, while reflecting on my subjective professional experience and impetus. By the time I conducted fieldwork in 2013, this small institute comprised many children aged from 3 to 10, who registered for arts-infused afterschool programmes on a regular basis. In other words, the children joined my class after regular school hours, so that they were exposed to the MILK English programme for about two to three hours a week. Among the many programmes at MILK English, in order to answer the research questions, I selected the creative drama-integrated programmes and collected data from two classrooms.

Along with those two cases of children's classrooms, in order to examine teachers' responses, I collected data from teachers' groups on a graduate programme in Soongsil University where I taught creative drama methods to EFL teachers from 2005. The popularity of graduate programs for EFL teachers for young learners began to grow in around 2000 in the midst of an early English education boom in Korea. When I conducted my courses at Soongsil University, I met public and private school English teachers of young learners. The data was obtained from two groups of those teachers who took my methodology course, 'Creative Drama for Young EFL Learners', in 2011 and 2012.

A discussion of the data collection, analysis, and knowledge-building processes in each case study is presented in Chapters Six to Eight, which explains how I gained in-depth knowledge combined with my qualitative view of all phenomena and the context of each case.

## **5.7. Conclusion**

Throughout this chapter, I have explained the methodological paradigm of this research, which was established upon qualitative, non-positivist grounds. While uncovering my worldview and methodological underpinning, I encompassed the ontological and epistemological tradition of human understanding. Therefore, aiming to discover full knowledge in the process of knowing, I adhered to the worldview of hermeneutics, which signifies the dialogic tradition and a researcher's legitimate prejudice in knowledge construction. I also took the notion

of bricolage into account in terms of its emphasis on the researcher's active role in the course of knowing the truth. Thus, grounded upon such a methodological as well as philosophical understanding, I viewed my role of teacher-researcher as a reflexive practitioner as well as a rigorous knowledge producer. Accordingly, I applied a researcher's subjectivity and reflexivity throughout the process of data interpretation while ensuring quality, rigour, and trustworthiness in the study.

## **Chapter Six: The First Phase. Case Study 1**

### **6.1. Cases of Young EFL Learners**

Chapter Six and Chapter Seven discuss the actual application of the methodological framework with rich descriptions of the multiple case studies in the context of creative drama and young learners' EFL learning. I decided to investigate my own classes for this research because of the uniqueness of the case. Trained by my late teacher, Nellie McCaslin, one of the pioneers of creative drama in the United States, I have been applying creative drama methods in EFL/ESL classrooms since 2000. Currently, in South Korea, my classes provide EFL programmes with the integration of creative drama for young learners, which is a unique case in the field. I examined an existing case rather than setting up new situations since qualitative research typically involves studying things as they exist (Lichtman, 2010).

Two case classrooms constructed the units of analysis to investigate the phenomena and the feature of creative drama-integrated young EFL classrooms. Each class consisted of about 6~8 children in similar age groups (the first case: 4~6 years old; the second case: 7~9 years old) and with similar English skills. Appropriate materials and English contexts were provided to facilitate their comprehension.<sup>4</sup> The below tables (see Table 3 and Table 4) illustrates the details of each student.

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<sup>4</sup> See Appendix 1 and 2: Lesson plans for the first and the second case classrooms.

Table 3

*Pupils in the First Case Study (4~6-year-old EFL Children)*<sup>5</sup>

Name [pseudonym]	English language skill	Characteristics	Age
Claire	Beginner	Claire has been exposed to the English language since the age of 2, so that she understands basic words or simple sentences. Even though she is the youngest, she concentrates on the lesson and actively joins in the activity.	4
Lynn	Beginner	Lynn is the older sister of Claire and her listening and speaking skills are quite good compared to other children in the class. She loves drama activities and expresses her ideas in a creative way.	5
Julie	Beginner	Julie is very quiet but artistic and easy going. She is easily engaged in a drama activity and not hesitant to act out scenes.	6
Amy	Beginner	Amy is quite a reserved girl who is reluctant to speak out in a group. When engaged in a drama activity, she usually chooses to stay as an audience member rather than an actor.	6
Rachel	Beginner	Rachel is outgoing and her English skills are quite good. She likes to talk and enjoys drama activities. But sometimes she is very moody or physically tired, so that she does not always concentrate on the lesson.	6
David	Beginner	David is a very creative and artistic boy. He is cooperative in any activity and well disciplined. He enjoys working in drama a lot.	6

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<sup>5</sup> These beginner-level EFL pupils are standard Korean children who go to Korean-speaking kindergartens. They recognise and speak some English words but barely speak in sentences. They are at the beginning stage of reading short sentences with CVC (Consonant Vowel Consonant) combination words such as 'cat' and consonant blend words such as 'black'.



Table 4

*Pupils in the Second Case Study (7~9-year-old EFL Children)<sup>6</sup>*

Name [pseudonym]	English language skill	Characteristics	Age
James	Intermediate	James had a chance to live in the USA when he was five, so that he commands quite good English. He had a negative experience of learning English in another academy, where he was forced to study English. But he has come to enjoy learning English since he came to this institute.	7
Emily	Intermediate	Emily is outstanding in her academic and English skills. She often shows her deep understanding of the context by verbalising her opinions.	7
Ann	Intermediate	Ann is a very creative and artistic girl. She loves drama and enthusiastically joins in activities. She is good at characterising with much empathy.	8
Christine	Intermediate	Christine's verbal skill is excellent and she often leads the discussion while projecting her analytical thought.	8
Brian	Intermediate	Brian is an imaginative boy who loves stories. He is easily engaged in drama activities while expressing his creative ideas. His English speaking and writing skills are quite good compared to other children.	8
Kate	Intermediate	Kate is an artistic and brilliant girl. She is versatile and confident. She often acts as a leader of other children by showing her maturity.	8
Tom	Intermediate	Tom is an outgoing and playful boy. He loves drama activities and shows enthusiasm when he acts out the scene. He often surprises the group by showing his emotions with big gestures.	8
John	Intermediate	John is the oldest boy in the class. He had a negative experience of learning English when he lived in a foreign country (India) in his kindergarten time. But, since joining this programme, he has changed his attitude toward English learning in a positive way. Unlike other children, he does not particularly enjoy the drama activities.	9

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<sup>6</sup> These intermediate-level children have been exposed to English learning for more than 2–3 years. Hence, they are able to read short stories and speak English in a few sentences. Most children have taken part in the creative drama programme at this institute for more than two years. Interestingly, some of the children had negative experiences of learning English at other institutes. However, their attitudes have reversed since joining the arts-integrated English programme at this institute.

The above children who participated in these case studies were typical Korean young EFL learners who are usually exposed to English learning environments at the age of 4 or 5, that is, before or during the pre-schooling period (Lee, 2006). Accordingly, the children in the first case study who were between 4 to 6 years old barely spoke full sentences even though they recognised some words or basic expressions. In contrast, the children in the second case study who were between 7 to 9 years old commanded an intermediate level of English, so that they could express their simple ideas in verbal or written forms. The children in both cases were from middle-class families in Korea and the majority of their parents were professionals in various fields. The parents selected our arts-integrated English programmes for their children with much expectation of improving the children's English speaking skills in a less stressful environment.

The first case classroom observation was held from November to December 2013. The second case classroom observation was conducted from June to July 2014. The classes met for 60 minutes, once a week, which provided about 15 hours of fieldwork. Although 30 more hours of fieldwork were added during the third case study with an EFL teachers' group, and my emphasis was on cross-checking the three cases, I admit that it was a comparatively short period of time for a qualitative study with regard to the typical tendency of qualitative research to gain increasingly long datasets (Dornyei, 2007). However, I contend that generating useful data is more important than generating enough data when seeking in-depth understanding of a particular meaning (Ibid.). In relation to such a view of the usefulness of qualitative data, Polkinghorne (2005) stresses:

The concern is not how much data were gathered or from how many sources but whether the data that were collected are sufficiently rich to bring refinement and clarity to understanding an experience (p.140).

He further comments on the importance of purposive sampling in order to bring about fruitful data, articulating that 'The purposive selection of data sources involves choosing people or documents from which the researcher can substantially learn about the experience' (Ibid.). In this regard, I purposely selected case classrooms in which certain patterns of phenomena were expected to emerge throughout repetitive class events. Indeed, at the early stage of data collection, I identified common patterns of children's behaviour, interactions, and language performances in each class, which yielded rich data with significant descriptions through observation records, field notes, and interview transcriptions. Hence, by the time I reached the point of data saturation, I decided to stop collecting data and began to investigate the covert meanings in the phenomena (Ibid.). The procedure and the analysis of these case studies will be described in the following content.

## **6.2. 4~6-year-old Young EFL Learners**

The first case study was undertaken in early November 2013 when I started on the fieldwork in a 4~6-year-old EFL classroom. With much effort in the planning and designing of the research while striving to ensure the objectivity of the study, but at the same time respecting the researcher's subjective gaze with rigour, I began to collect data from young learners' EFL classrooms in which creative drama methods were implemented. Throughout the procedure, I resided in the

field as an insider who was participating in the events, i.e. as a teacher, but also as an outsider or a researcher who observed and investigated the phenomena. I tried to delicately balance these two roles while seeking quality in the study and simultaneously establishing objectivity. Hence, the data collection entailed classroom observations, interviews, and field notes in order to enhance the credibility of the study through triangulation. Concurrently, I endeavoured to gain significant descriptions of each dataset, which allowed me to delve into the deep meaning of the context, by which the quality of the study was enhanced. The following content covers the procedure of data collection and analysis while illustrating the inductive method of the knowledge-building process.

### **6.3. Data Collection**

#### **6.3. 1. Observing the classroom**

In early November 2013, I began classroom observations to gather data in order to explain the correlations between creative drama, social interaction, and children's foreign language learning. I had no choice but to select my own class as a research case since creative-drama-integrated EFL classes are few in Korea. However, researching my own practice was challenging when I tried to gain objective data. That is to say, as an insider, i.e. a teacher, I planned the lessons and conducted classes while audio recording the full sessions. Thus, I had to confront my duality as a researcher observing the events and a teacher who was being observed. Accordingly, when I was in the course of research planning, I felt as though I was an enemy of the research. My stance as a teacher, i.e. an insider, hindered me from projecting a researcher's unbiased voice.

Therefore, at the initial stage, I realised that my role as a participant, i.e. one of those being researched, conflicted with my identity as the researcher.

Notwithstanding the above conflicts between my dual roles, through much struggling and pondering, I gained insight to eliminate this collision. That is, I applied investigator triangulation by inviting a critical friend as a co-observer. Through the eyes of this third person, it was possible to obtain observation notes; hence, she was able to ensure the credibility of the data. However, it was another journey to find an eligible and available observer who could provide unbiased notes. Through contacting many schools and institutes, I finally found KS, a qualified observer who was an elementary school English teacher. She was from outside of my work and had no previous contact with me, which increased the credibility of the data. Equipped with her professional history, she was able to provide reliable comments regarding class events.

### **6.3.2. About a critical friend**

KS worked at Banseok elementary school in Hwaseong City, South Korea. She had been an elementary school teacher for more than 20 years, which was sufficient qualification for the role of critical observer, equipped with keen insight. She had been teaching English for five years in Banseok elementary school and was on sabbatical when I asked her to observe my teaching.

KS taught all subjects, as other elementary school teachers. But when I met her in 2013, she told me that she had taught only English to her pupils for the past five years. Due to her proficient English skill, she had worked as a consultant for

English teachers as well. Her interest was in teaching English through arts integration such as music and dance. Accordingly, she enrolled at the IGSE (International Graduate School of English) in Korea to deepen her knowledge in the field. KS was introduced to me when I asked Hyeok Park, a member of the teaching faculties of IGSE, to find a suitable observer for my study. I had no previous relationship with KS, which increased the objectivity of the study. Thankfully, KS voluntarily observed my classes, filled out observation records with her professional insight, and was interviewed right after each class.

### **6.3.3. Observation scheme**

Even though I was able to find a suitable observer who could bring about unbiased data, I was confronted with another challenge, that of finding a suitable observation scheme in order to carry out my research. First of all, I needed to consider the methodological underpinning of the hermeneutical, interpretive, and epistemological nature of the research. Encapsulated within the non-positivist stance, I had to capture the classroom events and phenomena that contained micro as well as macro contexts that would guide me to answer my research questions. In other words, the emphasis of this study is on capturing the overall classroom atmosphere, pupils' behaviour, motivation, language use, and interaction in the classroom, which would answer my questions of the correlation between drama, social interaction, and foreign language learning. Bearing this in mind, I looked for certain frames of observation tools that could illustrate not only the holistic but also the specific scenery of the classroom.

I came across the COLT (Communication Orientation of Language Teaching)

scheme, which was developed by Nina Spada and Maria Fröhlich in 1985 under the influence of the communicative approach in foreign language learning. It consists of two parts: Part A aims to describe classroom events via real-time coding at one-minute intervals with 48 category columns, including activity type, content, student modality, participating organisation, materials, etc.; Part B deals with the non-real-time, communicative language features of each activity (Dornyei, 2007). The COLT scheme has been favourably used in L2 classroom research; however, I was reluctant to use it due to its detailed and non-necessary categories. I assumed the description of these meticulous contents might disorientate my research point.

Then, I encountered Po Chi Tam's doctoral thesis, 'A multi-case study of Chinese language classrooms with drama as pedagogy: A dialogic perspective' (2008). Her qualitative approach attempted 'to investigate the efficacy of drama as an agent for promoting pupils' critical literacy' (Tam, 2008, p.19). With much interest in describing less-focused aspects such as the pupils' response, the teaching style, and the mood in the classroom, she designed a simple but fundamental observation scheme. In order to sketch the realisation of teaching and learning in the classroom, she categorised the focal points of observation as such: teacher's voice/instruction, pupils' voice/response, key event, unexpected event, critical event, and classroom aura.

I decided to apply Tam's categories above into my observation work because these were attuned to my research concern. Rather than conducting a highly structured and quantitative observation, I intended to illustrate the whole picture of the classroom with a less structured and qualitative protocol. Tam's categories

include core as well as wide-ranging contents to illustrate class events and atmosphere, which increases the interpretive role of the researcher. That is, Tam's semi-structured observation protocol aids in capturing the overall phenomena of the classroom, which enhances the researcher's journey of unravelling the significance of the theme.

Prepared with this modified observation scheme, I invited KS as a critical friend to the research site and asked her to note down her observation record while filling out the observation form that was adopted from Tam's protocol.<sup>7</sup> Accordingly, on the structured observation record sheet, KS described specific activities, events, moods, verbal and non-verbal language of pupils and the teacher, their behaviours, interactions, and her own reflections. Her notes consisted of detailed accounts from her objective viewpoint, which was significant to ensure the reliability of the study.

#### **6.3.4. Interviewing a critical friend**

KS was briefly interviewed right after each class and provided profound context regarding her observation. She was asked to illustrate the classroom landscape that was reflected through her lens. I took account of the social and interpersonal encounter of the interviews and tried to let the communication flow throughout the sessions. The whole interview sessions were audio-recorded and transcribed for further analysis.

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<sup>7</sup> See Appendix 4: Observation Record-Example.



The interview was conducted in a semi-structured manner. As Dornyei (2007) suggested, I made a set of pre-prepared guiding questions in advance, because, when we seek a variety of responses within a common framework, ‘some degree of structure is needed to ensure that there is a proportion of common data’ (O’Toole and Beckett, 2010, p.132). In accordance with this notion, prepared interview questions (see Table 5) were shaped, as below.

Table 5  
*Interview Questions for a Critical Friend (KS Kwon)*

[Interviewee: KS Kwon – a critical friend who observed Case 1 classrooms]

1	Did you notice any specific phenomena during the class?
2	Have you seen any noticeable behaviour among the pupils?
3	Was there any unexpected event in the class?
4	How do pupils react to the lesson in terms of their motivation and participation?
5	What do you think were the useful or less-useful teaching methods or strategies? Why?
6	How did pupils interact with each other?
7	How was their verbal interaction in English? Were pupils confident, motivated, or struggling?

Even though I prepared this set of interview questions, I was attentive to capturing the depth and breadth of the respondent’s story by allowing her to elaborate on her opinions with flexibility, which might result in uncovering unpredictable aspects of the study. Also, I conducted in-depth interviews and considered the interviewee’s role as an informant rather than a respondent (Yin, 2009). By creating a comfortable atmosphere and maintaining a good rapport with the interviewee, I asked her opinions, endowing her with the role of an

important witness to the class events. By asking for her own insights into certain occurrences, I was able to obtain unanticipated sources of evidence. As Dornyei (2007) suggests, I tried to be neutral, without imposing any personal bias. With her considerable professional knowledge and experiences, KS conveyed her insightful and keen statements regarding class events and critical issues.

### **6.3.5. Field notes: Describing the event**

As Silverman (2005) notes that thoughtfully constructed field notes can provide the impetus for advanced data analysis, I wrote field notes in a structured way to create a valuable source of data in the end.<sup>8</sup> That is, I used a margin on the right side of each page and wrote down key words or phrases for each paragraph. While writing down these primary ideas, I could grasp the highlighted points that could be grounded to develop pivotal concepts within the research.

I created field notes after each session, or at least within 24 hours, in order to describe the classroom ambiance and phenomena vividly. As a participant in the events, I could illustrate the whole picture of the classroom from an insider's perspective. In order to depict the events clearly and lucidly, I referenced audio files that were recorded during the classes. Throughout the process of creating the field notes, I was able to portray the classroom atmosphere, the interactions between the pupils and the teacher, critical events, and so on. While preserved with an emic posture by reflecting an insider's voice, as a researcher, I also maintained my etic stance of viewing the phenomena with an acute insight.<sup>9</sup> In

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<sup>8</sup> See Appendix 5: Field notes- Example

<sup>9</sup> Emic perspectives refer to the insider's view, whereas etic perspectives refer to the outsider or the researcher's world. Stake (1995) mentions that emic issues are issues

accordance with the endeavour of balancing roles while collecting and observing the data, I was able to become acquainted with core patterns in the contexts as they gradually emerged. I also recognised that those initial patterns and themes became significant in the later coding process, which possibly served to construct deeper knowledge. In the following content, I will depict the coding process and data analysis, by which profound meanings in the context were discovered throughout this first case study.

## **6.4. Data Analysis**

### **6.4.1. Looking into the data: Open coding**

As explained above, with the intention of triangulation, I collected data by applying the three different methods of observations, field notes, and interviews. Then, I saved them in NVivo in order to investigate concealed meaning in the data, also naming and categorising certain events or phenomena. The software increased the efficiency of classifying words and paragraphs to sort them into appropriate nodes or categories. At this first stage of analysis, I applied open coding and explored the data sources as they were. Glaser describes open coding as a way to 'generate an emergent set of categories and their properties' (cited in Ezzy, p.88). Accordingly, I carefully read the data as I created nodes or categories that fell under particular themes. Then, the categories of analysis gradually emerged in the midst of the meticulous and ongoing process of examination. During this coding process, I did not decide upon or pre-impose any

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involving the actors, the people who belong to the case. In contrast, etic issues are those of the researcher.

schemes, but rather allowed certain patterns or themes to emerge from the data. At the same time, I thoroughly examined the data to look for any patterns or themes that were pertinent to the research questions, while bearing in mind new insights and observations that might also be important (Mackey et al., 2005).

Notwithstanding the attempt to identify emerging themes in the data without preconception or predetermination at the initial stage of coding, I had to admit that, in this qualitative study grounded upon the hermeneutical view, I as an interpreter would influence the data analysis and coding process. In this regard, Saldana (2013) notes on researchers' coding filters:

The act of coding requires that you wear your researcher's analytic lens. But how you perceive and interpret what is happening in the data depends on what type of filters covers that lens ... your level of personal involvement as a participant observer – as a peripheral, active, or complete member during fieldwork – filters how you perceive, document, and thus code your data (p.7).

In accordance with the above, I concede that a researcher's prejudices arise from his or her past experiences that cannot be shed. Indeed, in Gadamer's notion, these prejudices are regarded as necessary conditions of all understanding (Prasad, 2002). Hence, in order to understand the truth thoroughly, I strived to establish 'legitimate prejudices'<sup>10</sup> by allowing continuous dialogues between the text and myself. Eventually, throughout this hermeneutic conversation with the text, my conceptualisation of understanding impacted on the categorisation of the themes in the data. NVivo calculated the number of references for each theme (see Table 6) as shown in the table below.

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<sup>10</sup> See Chapter Five: Legitimate prejudice.

Table 6

*NVivo Analysis: Themes and Number of References of the First Case Study*

Theme	Number of references
Exploration of language	313
Atmosphere	92
Teacher's role	89
Pupils' attitudes	79

As can be seen in the above analysis (see Table 6), four major themes appeared: 'exploration of language', 'atmosphere', 'teacher's role', and 'attitude'. The table below (see Table 7) shows the final categories (themes) and sub-categories, and the exact number of references for each category.

Table 7

*Categories, Sub-categories, and Number of References of the First Case Study*

Themes/Categories	Sub-categories	References
<b>Exploration of language</b>		<b>313</b>
	Struggling	98
	Meaning construction	53
	Body	21
	Improvisation	11
	Concentration	11
	Interacting	10
	Motivation	9
	Mimicking	6
	Guess	4
	Situation	2

<b>Atmosphere</b>		<b>92</b>
	Playful	20
	Comfortable	9
	Free	6
	Physical	5
	Laughing	5
	Chaotic	3
	Natural	2
	Serious	2
	Excited	2
<b>Teacher's role</b>		<b>89</b>
	Discussion	43
	Discipline	2
	Guidance	2
	Teacher in role	1
<b>Pupils' attitudes</b>		<b>78</b>
	Spontaneous	17
	Cooperative	11
	Confident	9
	Change	4

At this stage of open coding, I carefully read the text and assigned words or passages to the appropriate categories. In the process of selecting, sorting, and categorising words, certain themes arose, which directed the next step of investigating the significance. Saldana (2013) notes that 'All coding schemes are never fixed from the beginning – they evolve as analysis progresses' (p.37).

Throughout the analysis process, I constantly needed to go back to my research questions and reflect them in the course of the analytic groundwork.

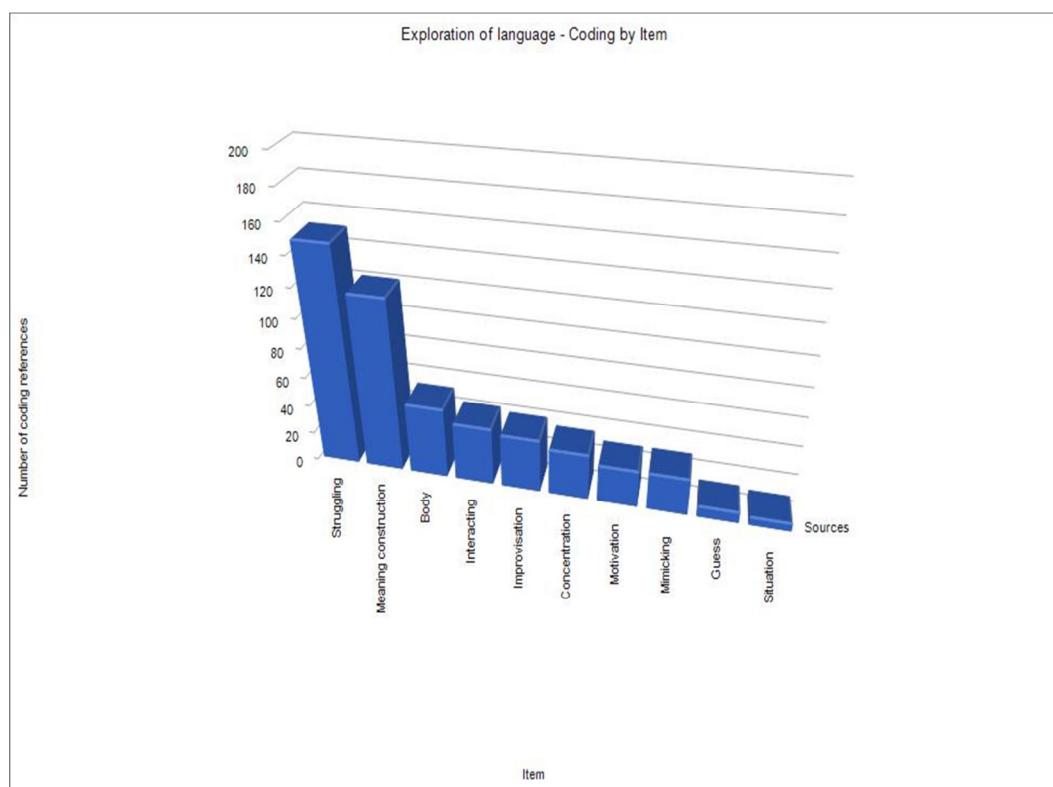
#### **6.4.2. Looking closely: Exploration of language**

The first stage of the analysis revealed that 'exploration of language' was primarily placed in the whole data. Accordingly, I looked into the data more closely with specific queries: How do pupils explore English as a foreign language when the pedagogy of creative drama is implemented in EFL classrooms? What are the factors that impact on their language exploration? The process of inquiring and interpreting data is built upon a qualitative framework that views the researcher as a creative being who 'uncovers some information through informed hunches, intuition, and serendipitous occurrences' (Janesick, 2011, p.148). It also adheres to Gadamer's understanding that our preconceptions play a positive role in interpreting the human world and the cultural works (Packer, 2011). In Gadamer's view, it is impossible to get rid of our history, prejudices, and preconceptions, but 'an interpretation is true when it applies the text to successfully answer the contemporary questions' (Ibid., p.94). In other words, 'What we find in a text will depend on the questions we ask of it' (Ibid., p.93). Building on this notion, I rigorously interrogated the text, asking questions to answer the research problems. Eventually, I developed refined questions to probe the theme of 'exploration of language', as follows:

1. Which phenomena are observed when the pedagogy of creative drama is implemented into the young learners' EFL classroom?

2. In what ways does creative-drama-integrated EFL pedagogy impact on children's language performance?
3. What are the correlations of certain phenomena in the case classroom and children's EFL learning?

Underpinned by these questions, I looked into the data closely. Then, as shown in Figure 1, Nvivo displayed the constituent elements of the theme of 'exploration of language,' under which, the sub-categories were composed. The two prominent sub-categories appeared as 'struggling' and 'meaning construction'. Others were categorised as 'body', 'interacting', 'improvisation', 'concentration', 'motivation', and so on.



*Figure 1* Language Exploration of the First Case Classroom

Based on these findings, I delved into the major sub-categories to uncover deeper meaning in the context of EFL children's 'exploration of language'.



Consequently, I was able to develop the story that explained the core phenomena of language explorations of EFL children in the case classroom and the complex correlations between creative drama, social interactions, and children's foreign language performances. The following content covers the procedure of knowledge construction with regard to the findings by applying a hermeneutical and inductive method of analysis.

### **6.5. Language Struggles and ZPD**

As shown in the chart above, 'struggling' was the major phenomenon of language exploration in the case classroom. Even though pupils were autonomously engaged in the meaning-making process, they were confined by a language barrier. Accordingly, they often struggled to express themselves in English. Pupils' creative ideas inspired by certain images or physical engagements were apt to be expressed in their mother tongue rather than in English as a foreign language. This phenomenon was considered natural as those children were at the ages of 4 to 6 and at the beginning level of English. They were typical Korean young learners who had not been exposed to an English-speaking country or culture, but had just started to learn English as a foreign language as their school lives began.

The children envisaged that they needed to speak in English in this particular circumstance, which was created by a teacher who initiated English speaking. With the resonance of my experience as an insider, I grasped that pupils' motivation to express their ideas was still heightened despite language limitations.

They were actively engaged in the creating process even though they were struggling to find suitable language, i.e. their mode of thought. Here, the role of the teacher was significant in providing an English-speaking atmosphere and scaffolding pupils' language learning.

Assisted by a teacher, pupils were not abashed when confronting the unfamiliar language; instead they strived to interact and communicate with each other while seeking the proper language to use. Regardless of the mode of the language, e.g. Korean or English, pupils did not neglect their own culture and themselves, but enthusiastically expressed their ideas. Powell and Kalina (2009) point out the importance of social interaction for effective language usage and efficient communication in the classroom. They mention that 'Students should use language as much as they use oxygen' (Ibid., p.245). In the case classroom, the playful and dramatic atmosphere enhanced the pupils' use of language as a medium of communication. Their struggle to use a foreign language happened to place them in the ZPD, where they actively participated and acquired language skills through continuously making mistakes and practicing the target language.

Vygotsky's ZPD theory highlights the concept of 'assistance' and 'experience.'<sup>11</sup> It explains that a child's actual mental level can reach the next level with the assistance of a more mature individual and through a cognitive experience. Also, it underlines that there is a mutual interaction between a teacher (adult) and a pupil (child) in ZPD and in scaffolding (Powell and Kalina, 2009). What I noticed from the data on the case classroom was that pupils' struggling to verbalise in

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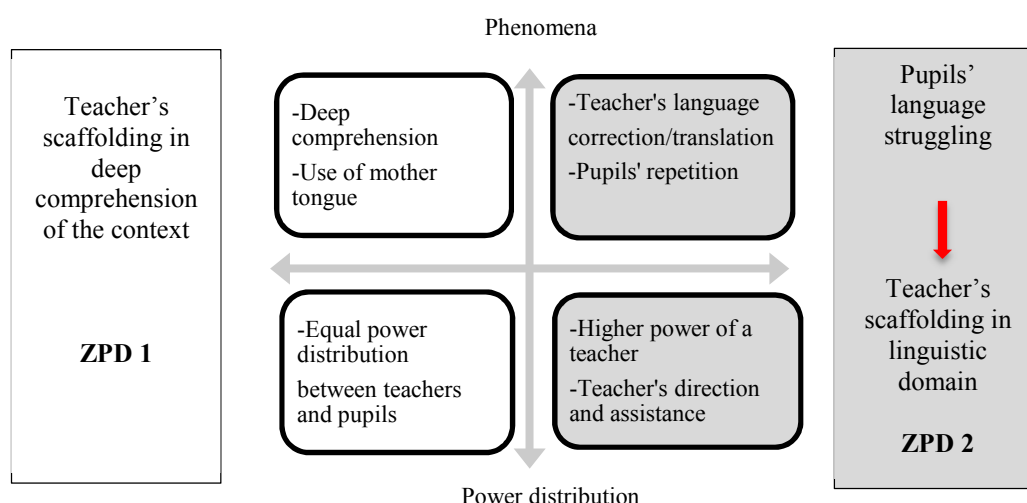
<sup>11</sup> Vygotsky claimed that there was a ZPD (zone of proximal development) in children's learning and development. It is defined by 'the distance between what a child can accomplish during independent problem solving and what he or she can accomplish with the help of an adult or more competent member of the culture' (Berk and Winsler, 1995, p.5).

English provided a ZPD in which a teacher assisted the pupils' learning. In this case classroom with 4~6-year-old learners, the teacher responded to the pupils' language struggle by providing input from the target language and an opportunity to practice. The teacher as a more capable language user was scaffolding the learners' cognitive, emotional, and linguistic domains. Therefore, the social interaction between the teacher and the pupils co-constructed the context with equally distributed power. However, the teacher's interventions in assisting the pupils' language use caused an adjustment in this power balance. When necessary, the teacher directed and corrected the English language use of the children. If pupils struggled to find suitable expressions, the teacher captured their ideas and verbalised them in English, then the pupils repeated the words.

The teacher's intervention was also seen when she corrected pupils' pronunciation or replaced words if necessary. Another phenomenon of the teacher's intervention was the teacher's English translation when pupils expressed their ideas in Korean. Even though the teacher restricted the use of Korean to ensure that the English-speaking environment was maintained, she allowed them to discuss in Korean at necessary moments in order to provoke the pupils' deep understanding of the context. In this circumstance, the teacher scaffolded the pupils' conceptualisation as well as language acquisition by translating their ideas into simple English. In this context, the teacher who spoke both Korean and English efficiently assisted the language switch due to her knowledge of both languages.

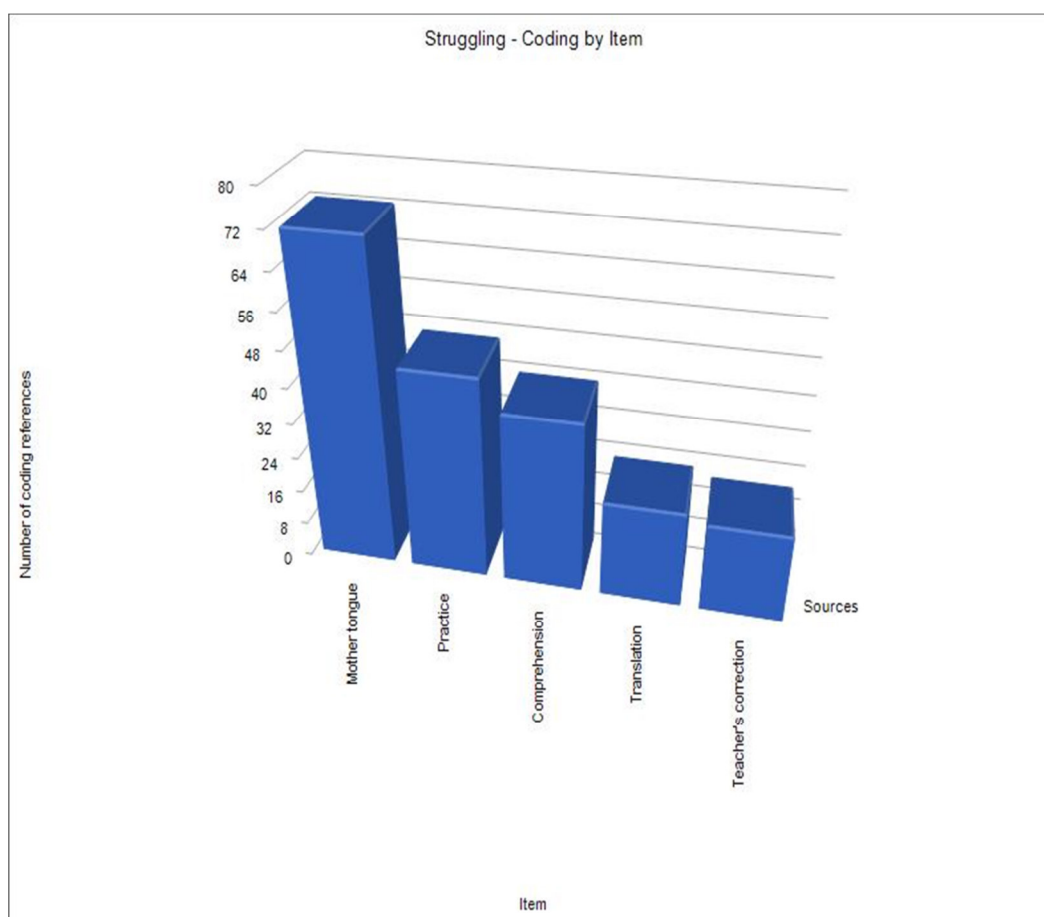
As the above description suggests, the teacher's intervention via direction, correction, and translation was needed to decrease the pupils' struggle in using

the new language. Pupils who were in this language struggling zone were actually located in the ZPD (ZPD 2 in the figure below) in which they were actively looking for the mode of presenting their thoughts. In this zone, the teacher provided language resources to scaffold the pupils' language use. Also, there was another sector of the ZPD (ZPD 1 in the figure below) in which the pupils and the teacher co-constructed the context. In this zone, they were more concerned about the content of the language, e.g. their thoughts, which resulted in disposing of the language obstruction. Hence, the mode of the language was often switched to the mother tongue in order to deepen their understanding of the context. The power distribution between the teacher and the pupils was altered depending on which language was spoken. Accordingly, the phenomena of the classroom were continuously switching between comprehension of the context to language practice and vice versa. The figure below (see Figure 2) demonstrates the architectonics of the classroom phenomena, the power distribution, and the two types of ZPD.



*Figure 2* Phenomena, Power Distribution and ZPD in the First Case Classroom

At this point, I wanted to look more closely into the theme of 'struggling'. Nvivo assisted me in exploring this theme by creating 'sub-categories of language struggling' (see Figure 3).

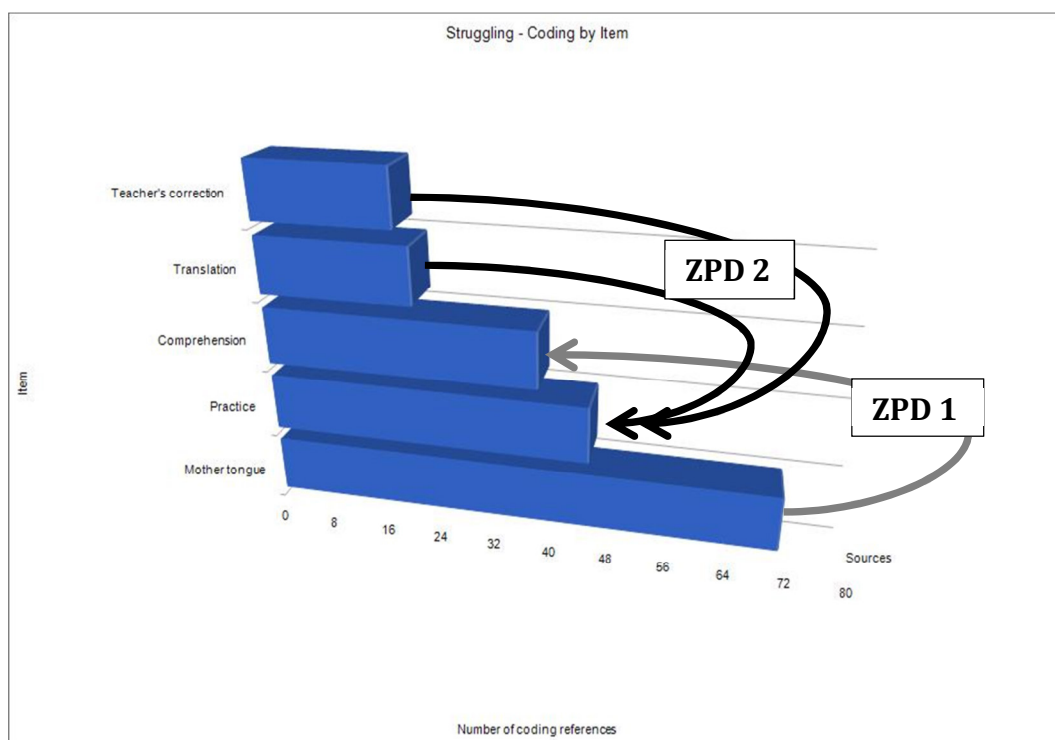


*Figure 3 Sub-Categories of Language Struggling*

Figure 3 shows that, under the category of 'struggling', five sub-categories appeared: 'mother tongue', 'practice', 'comprehension', 'translation', and 'teacher's correction'. The X-axis displays the components of the sub-categories and the Y-axis displays the number of coding references. As Figure 3 illustrates, in the case classroom with 4~6-year-old children, the use of the mother tongue is extensively distributed. Also, their English language practice, comprehension,

translation, and the teacher's corrections are apportioned amid their struggle to communicate in the foreign language environment.

In order to explain the correlation between these phenomena, I applied the notion of the two types of ZPD (ZPD 1 and ZPD 2) that were explained earlier. That is, in the case classroom of young EFL learners, the teacher's scaffolding occurred when supporting the children's comprehension of the context as well as assisting in linguistic terms. Corresponding with this hypothesis of the existence of the two domains of ZPD, I created Figure 4 below. It shows that the use of the mother tongue supports pupils' comprehension of the context in ZPD 1. The teacher's language corrections and translations support pupils' English language practice in ZPD 2.



*Figure 4 Two Types of ZPD*

Accordingly, the below illustration (see Figure 5) explains how young EFL children explore English as a foreign language through creative drama.

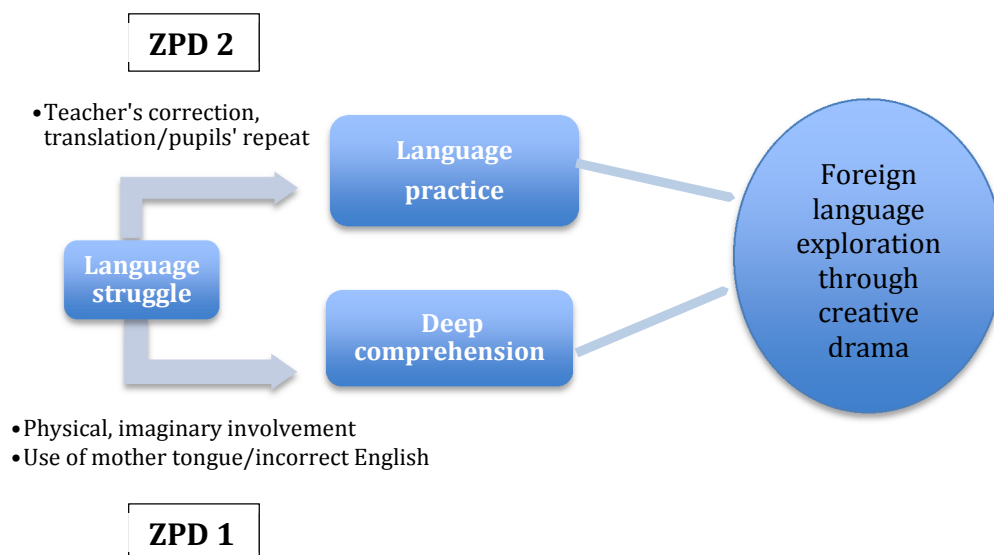


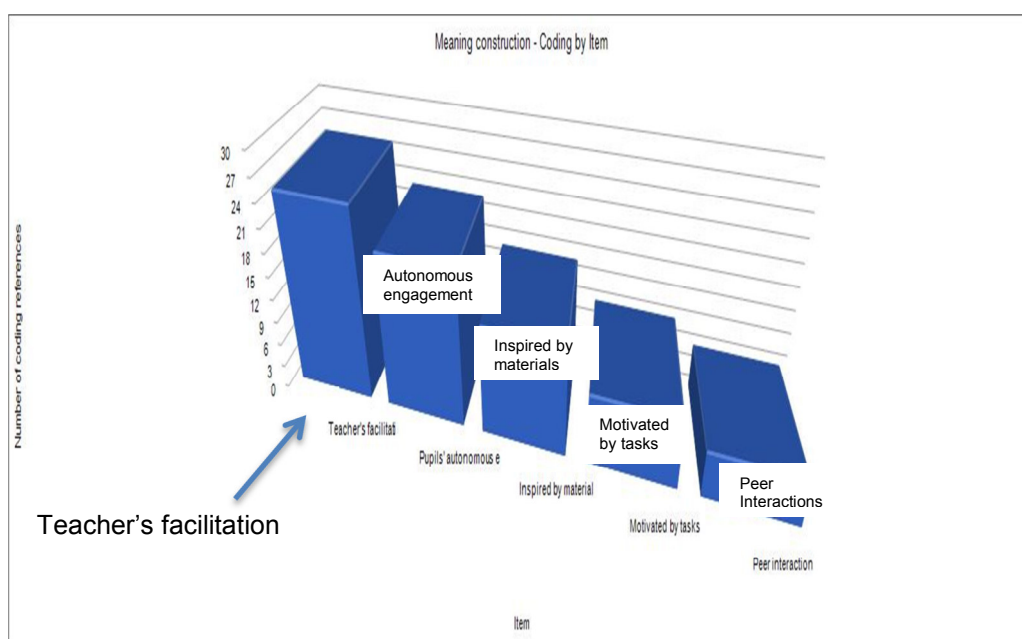
Figure 5 ZPD and EFL Learning through Creative Drama

## 6.6. Meaning Construction

According to the Nvivo analysis, as well as 'language struggling', 'meaning construction' was another major phenomenon found in the language exploration of young EFL children in the case classroom. Neelands (1992, p.16) stresses the importance of providing young people with 'real-life' situations and 'meaningful context' for their language development. In accordance with this notion, the phenomena in the case classroom revealed that, in this playful and dramatic

environment, children were motivated to create meaningful context even when they were dealing with a foreign language.

The above observations led me to investigate what actually impacted on the pupils' meaning-making process in the case classroom. Therefore, I re-read the data sources thoroughly and created sub-categories under 'meaning construction' while conducting axial coding.<sup>12</sup> Through this process, the sub-categories of 'meaning construction' appeared as 'teacher's facilitation', 'pupil's autonomous engagement', 'inspired by materials', 'motivated by tasks', and 'peer interactions'. Figure 6 displays this analysis.



*Figure 6 Factors to Impact on Meaning Construction*

<sup>12</sup> Axial coding is the process of relating categories to their sub-categories. The purpose of axial coding is to integrate codes around the axes of central categories (Ezzy, 2002; Hutchison et al., 2010). Further explanation of axial coding is described in the second case study.



The above figure shows that the pupils' motivation toward meaning construction was mostly affected by the teacher's effort; that is, the teacher's endeavour to guide, demonstrate, and interact with the pupils created a safe environment for them to develop and express their ideas. The below excerpts from the data illustrate how the teacher's interactions with the pupils influence their meaning-making process. Comparatively meaningful and significant coding references are given below:

[The teacher motivates meaning construction]

- The illustration of the rhyme in the book caught the pupils' eyes. I asked them what was happening in the picture. One girl tried to answer in English, saying 'Duck fall down'. I said, 'Very good! But let's say the duck fell down', and she repeated after me. Another girl said, 'The duck is playing with water'. The four-year-old girl wanted to say something but couldn't verbalise it, but said something in Korean. I understood what she said, and asked her to follow my sentence, 'The water is on the floor', then she copied me exactly.
- Then I initiated the discussion on why the two ducks came out of the tub, and fell down on the floor and why one big duck was swimming by herself in the tub. The pupils enthusiastically shared their opinions. Some tried to speak English, but struggled to finish the sentence, and others just spoke in Korean. They agreed to create a story that the big duck pushed the others so that they fell down on the floor.
- This time, the teacher asked the students to think about the dialogue, and the teacher gave the students 'why' questions. 'Why was it luck (to you)?' and 'when do you feel lucky?' Or the teacher made them ask questions, such as 'who are you?', 'where do you live', 'how old are you?', etc.

As shown above, the teacher's interactions with the pupils through questions, suggestions, and guidance facilitated the pupils' meaning construction as well as

oral outcomes. Indeed, such interpretations are accordant with the notion of scaffolding, which connotes that an adult's support allows the child to move forward and continue to develop new competencies (Berk and Winsler, 1995).

Besides the teacher's support, the analysis revealed that the pupils were also autonomously engaged in the meaning-making process through inspirations from physical and imaginary activities. Also, teaching materials, tasks, and peer interactions were other factors that influenced the pupils' meaning-making process.

### **6.7. Body, Emotion and Language**

In the above descriptions regarding the phenomena of EFL children's language exploration, the two major themes of 'struggling' and 'meaning construction' were discussed within the social constructivist's view. Accordingly, the teacher's role was significantly identified due to its impact on children's social, mental, and linguistic power.

As well as 'struggling' and 'meaning construction', NVivo revealed 'body' as another sub-category of language exploration. Bodily expressions included warm-up games, creative movement, and assigned pair or group work. It created a chaotic, noisy, excited, and free atmosphere, in which pupils often laughed and smiled while making eye contact with each other. The physical activities usually involved verbal interactions, so that the pupils moved their bodies while talking individually or in groups. Also, it was noticeable that they assisted, negotiated,

and communicated as an ensemble in the midst of physical engagement. In order to unveil ideas within the repetitive patterns of the theme of 'body', I carefully observed the coding references of this sub-category. The below excerpts depict the phenomenon during or after the children's physical engagement.

[Bodily engagement]

- Then, I (teacher) called the pupils to form a circle and started singing the 'Hello' song. I guided them with some physical warm-ups such as walking, counting, and making eye contact, or mirror games. Pupils giggled, laughed, and moved a lot in the classroom and had smiles on their faces all the time. One four-year-old girl voluntarily raised her hand and wanted to be a mirror.

- Later, I took a role as a person and asked them to be mirrors to copy me. I reviewed the previous week's rhyme using motion and sound while the pupils followed me as mirrors.

- I slowly opened it, and took out the word card, which was 'tub'. Then, I asked the pupils how to read and how to act out the word. The pupils enthusiastically answered and acted out the word. One girl put her arms together and made a tub shape. In this way, I let them review the words from the previous lesson. The pupils were excited and they giggled and laughed.

- Soon I asked them to form a circle and started the 'mirror sound and motion game'. I introduced the word 'concentrate' and asked them to concentrate on the game. One person claps to the next person, who mirrors him or her while making eye contact, then the person who mirrored the clapping sends his or her clap to the next person, and so on. After mirroring clapping while saying the word 'clap', they moved on to mirror 'flip flop' by motion. The pupils were very excited and laughed a lot, but they also concentrated.

- We used the verbs 'walk', 'stop', 'tiptoe', 'make a circle', that kind of movement as motivation. It made them release their minds and relax.

The above references to the theme of 'body' show that bodily/kinesthetic activities produced a playful as well as a comfortable atmosphere in the classroom, in which pupils laughed and giggled but also concentrated on the activities. Therefore, in this relaxed environment that was created during bodily/kinesthetic activities, pupils' anxiety levels were lowered; accordingly, this reduced the difficulty of commanding a foreign language. The excerpts below show the pupils' autonomous oral language outcomes, followed by physical engagement.

[Bodily engagement – oral language outcome]

- Soon they could add their unique motion to the word while saying the sentence with the group. Then I (teacher) let them sit in a circle and discuss the little bug. I quickly wrapped myself in a black cape that was in the class and told them I was a little black bug. I improvised the dialogue as a black bug that was hungry and lonely. Then, I came out of the role, and asked if anyone could think of more dialogue for the little bug. Then, one girl raised her hand and she wanted to be a little bug. But, she refused to be black, and wanted to be orange. She grabbed the orange fabric that was nearby and put it on her shoulder. I accepted the orange colour and she came up to the front and improvised the orange bug. She was very brave to come up to the front but didn't know what to say. She struggled a little, then started to act as an orange bug, saying 'I'm hungry. Where's my mommy?'. Her English naturally came out from the motivation of expressing her idea.

-At the end, we all sat in a circle and I put the black fabric on their knees and said that we were all one black bug. I asked who the bug was, where it was, and what it was doing. I put the bubble-shaped cut paper on each student's head and asked them to say something about the bug. One said 'I'm in the grass', one said 'I'm playing', and another added 'I'm playing hide and seek'.

As depicted in the above excerpts, the pupils were verbalising their thoughts while constructing meaningful context, which was propelled by dramatic engagement such as role-play or watching the teacher in a role. In fact, they could be easily engaged in this serious work because the earlier physical exercises such as warm-ups and creative movement relaxed them and decreased their anxiety.

In addition to such benefits with regard to emotional relaxation and oral language outcomes, physical engagement supported the pupils in comprehending the meaning of the words spoken in the foreign language, as shown in the excerpts below.

[Bodily engagement – meaning comprehension]

- I slowly opened it, and took out the word card for 'tub'. Then, I asked the pupils how to read and how to act out the word. The pupils enthusiastically answered and acted out the word. One girl put her arms together and made a tub shape.

- When they learned 'hump', they didn't know the meaning. I didn't explain it in Korean, but I showed the motion, and even the youngest one understood the meaning.

As described above, when the word was acted out, the teacher did not need to make any effort to explain the meaning because bodily expressions delivered the meaning of the context while functioning as a non-verbal means of communication. Also, it was noticeable that the struggles in comprehending the foreign language were eased through bodily expressions, while engendering the pupils' creative expression besides language acquisition. For instance, when the

pupils grasped the meaning of the word 'tub', they instantly expressed it with their bodies and even added creative ideas to convey the meaning of the word.

The above analysis reveals that bodily expressions are regarded as the catalyst to decrease children's anxiety levels and promote a relaxed atmosphere in the classroom; hence, they become spontaneous learners of a foreign language while actively joining in the process of meaning construction.

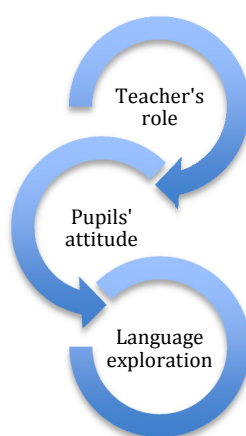
#### **6.8. A Teacher's Impact, Pupils' Attitudes and Language Exploration**

The analysis of this case study dealt with the significant phenomenon of the young EFL children's language exploration when the pedagogy of creative drama was integrated into their English lessons. The analysis revealed that there were two types of ZPD, in which both children's English language acquisition and deep comprehension of the context were developed. While looking into the data thoroughly, I noticed that the teacher played a crucial role in these two areas of children's meaning construction and language exploration. Indeed, it was accordant with the constructivists' view, which emphasises the conception of 'scaffolding' in children's learning. Regarding the significance of a teacher who can provide appropriate facilitation and social interaction, Piaget and Vygotsky contends as follows:

The teacher's role was that of a facilitator and guide, and not of a director or a dictator. Piaget saw children gaining knowledge from organizing and reorganizing data as they receive information. Vygotsky saw social interaction or collaboration as the chief method for learning and placed more emphasis on language development (Powell, 2006, p.54).

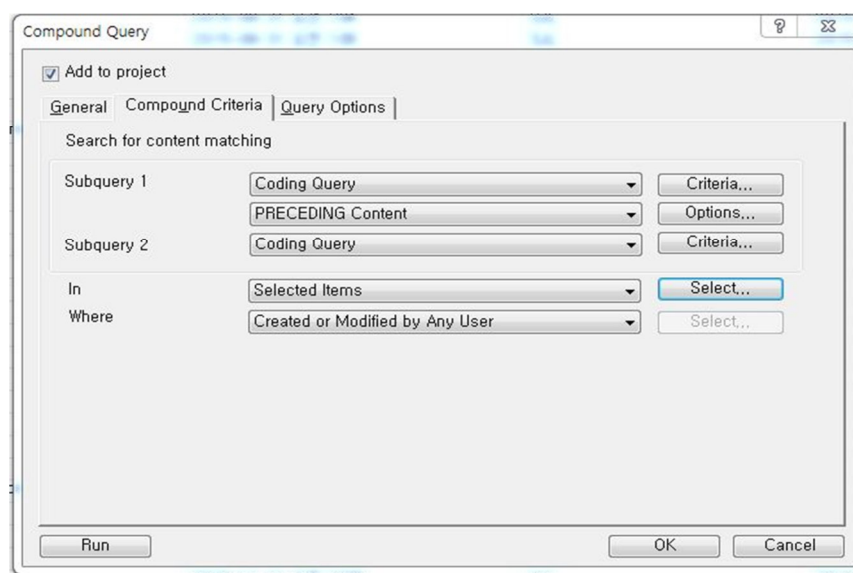
With this view in mind, I paid much attention to the teacher's role in the EFL learning of young children. Then, I began to investigate further to explain the relationships between the teacher's role, pupils' attitudes, and language exploration, which appeared as the major themes in the data. My investigation was in pursuit of understanding the relationship between the teacher's role and pupils' language exploration. In order to answer this question, I conducted an inductive paradigm of analysis by asking how a teacher influences pupils' attitudes and how this results in pupils' language exploration.

NVivo assisted in finding the correlation between these themes with an efficient tool called 'compound query.' Compound query is used to search for relationships between different texts or codes. In other words, two text (or code) search queries are combined to search for content in which one term precedes another. My purpose was to explain how the teacher's role affects pupils' attitudes and how it affects language exploration. To investigate this problem, first, I followed an inductive analytic pattern by looking at the relationship between the teacher's role and pupils' attitudes. Then, I looked closely into the link between pupils' attitudes and language exploration, as shown in Figure 7.



*Figure 7* Correlations of Teacher's Role, Pupils' Attitude, and Language Exploration

With the aim of discovering knowledge regarding these correlations, first, I ran a 'compound query' to find the relationships between the teacher's role and pupils' attitudes. The procedure of conducting a compound query using NVivo 10 is as follows: First, I chose a coding query and set the criteria by selecting the node of 'teacher's role' in sub-query 1 and the node of 'pupils' attitudes' in sub-query 2. Then, I selected 'preceding content' as an option and selected to show all content in case study 1. The figure below (see Figure 8) illustrates how I built the criteria.



*Figure 8 NVivo Compound Query*

When I clicked on 'run', NVivo displayed all related content within the selected data. The excerpts below show part of the results.

[Excerpts from field notes]

-I (the teacher) accepted the orange colour and she came up to the front and improvised the orange bug. She was very brave to come up to the front but didn't know what to say. She struggled a little, and then started to act as an orange bug,



saying 'I'm hungry. Where's my mommy?'. Her English naturally came out from the motivation of expressing her idea. Taking on the role facilitated her idea.

[Excerpts from KS's (observer) interviews]

-In reading rhyme, he read very fast. You (the teacher) praised him, and he had confidence.

-You (the teacher) asked their individual opinions about the show, so they had a chance to tell their opinions about the show. One girl said that the singing was good, but the dialogue was slow. I was surprised. Then, about group B's performance, group A said that they expected something special would come out, but it did not. At that time, I was also surprised. They had some expectations and ideas about the show.

As the above excerpts show, most references suggest that the teacher's acceptance, praise, and questions facilitated the pupils' positive attitudes toward the class work and increased the pupils' confidence by lowering their anxiety levels. The teacher's role was significant in assisting the pupils when they struggled to verbalise or conceptualise. I noticed that, when there were antecedent variables such as 'accept', 'help', 'question', and 'compliment' in the teacher's role, the pupils' attitudes became 'spontaneous', 'brave', 'comfortable', 'energetic', and 'confident'.

At this point, I wondered how these variables in the pupils' attitudes affected the oral language outcomes. I ran the compound query and set the criteria by selecting the node of 'attitude' in sub-query 1 and 'language exploration' in sub-query 2. Then, I selected 'preceding content' as an option. NVivo found the related references from the data, which efficiently assisted my analysis.

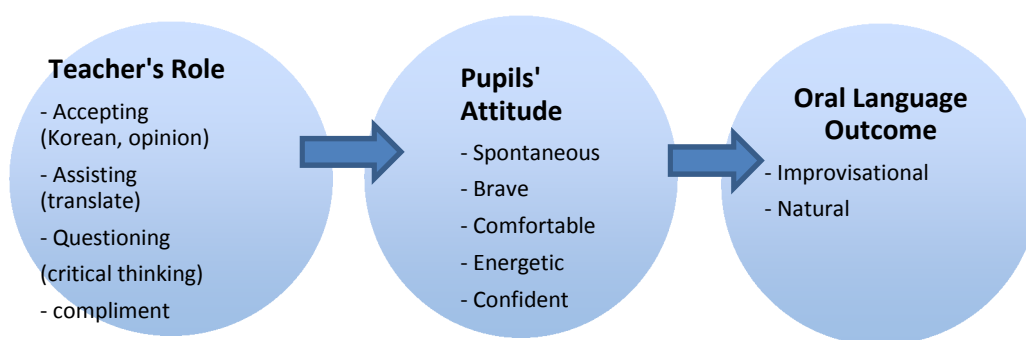
- After the warming-up game, I let them sit, and started to introduce today's lesson. One girl said, 'very fun, Ms. Su!'. I led the clapping game by asking them to clap as many times as the number I called out. For example, 'Clap one!' or 'Clap ten!'. They enjoyed it and told me that they wanted to lead to call out the number. I accepted and they enjoyed doing it.
  
- I asked them to read the rhyme from last lesson, and they enthusiastically and fluently read it. Everyone wanted to show his or her excellent reading skills. They seemed very confident and remembered the last lesson very well.
  
- Suddenly, the narrators spontaneously started to sing a Korean-English mixed song (popular song) and jumped up and down all together, which was quite exciting. They seemed to have learned that song from TV. It sounded quite proper for the opening song, so I accepted and encouraged them to sing together before the narration. Starting with the noisy narration, the actors presented the story. Then, I praised them and we wrapped up the class.

As the above references demonstrate, the pupils' relaxed and excited emotional status impacted on their natural and spontaneous oral outcomes. In other words, the pupils' confidence and autonomy in learning lowered their anxiety levels when they were confronted with the foreign language; hence, they voluntarily used the language with less concern for making mistakes. Also, the play- and drama-infused classroom created a trustful social environment in which the pupils interacted each other with the desire to communicate. Purdy (2008) points out the importance of social environment for language acquisition:

What is necessary in the classroom for effective language acquisition is a social environment where children have a desire to communicate and be understood in authentic ways (p.16).

In this case classroom, the teacher played the crucial role of creating a comfortable as well as unconstrained social environment through accepting,

assisting, and complimenting pupils. Also, she encouraged pupils' critical thinking through proper questioning. Under this circumstance, the pupils became spontaneous, energetic, and confident social beings, which resulted in natural and improvisational oral language outcomes. The correlation between the teacher's role, pupils' attitudes and oral language outcomes is illustrated in Figure 9.



*Figure 9 Teacher's Role, Pupils' Attitude, and Oral Language Outcome*

## 6.9. Summary of the First Case Study

With the aim of investigating the impact of creative drama on young EFL children, this first case study probed into the phenomena in the EFL classrooms of 4~6 year olds, into which the pedagogy of creative drama was integrated. I established credibility within study by obtaining data with thick descriptions via observations, field notes, and interviews while triangulating them throughout the analysis. By acting as the teacher and researcher at the same time, I strived to find balance between these two roles while seeking an insider's knowledge and

an outsider's objectivity. The data analysis incorporated hermeneutical conversations between the text (i.e., the data) and myself, while accommodating Gadamer's assertion of 'legitimate prejudice'.

With the aid of NVivo 10, I found that the theme of 'exploration of language' was significantly located throughout data; hence, I delved into this theme in order to build rigorous knowledge. The analysis revealed that those 4~6-year-old EFL children whose English skills were at the basic level often struggled to convey their ideas using a foreign language; hence, the use of their mother tongue was frequently observed. Accordingly, these children were located in two types of ZPD, in which they could acquire deep comprehension of the context (ZPD 1) and advance their linguistic skills (ZPD 2). The teacher's role was significant in both ZPDs: in ZPD 1, the teacher and the pupils shared equal power while constructing meaningful contexts together and often conveying their ideas in their mother tongue; in ZPD 2, the teacher's role was to instruct the children in the foreign language through translations and corrections, and hence, the teacher's power became higher than the pupils.

The analysis also revealed that the pedagogy of creative drama facilitated the pupils' meaning construction even in the EFL situation. The main impetus of the pupils' engagement in constructing meaningful context was the teacher's endeavour to provide a safe environment through appropriate interactions with the pupils. In addition to such findings, the analysis revealed the significance of physical engagement in the lessons, which created a relaxed atmosphere, hence promoting the pupils' oral language outcomes that entailed meaningful context. Finally, I investigated the correlations between the teacher's role, pupils' attitudes,

and language performance, which led me to conduct the 'compound query' in NVivo 10. Accordingly, I found that the teacher's scaffolding through acceptance, assistance, and compliments impacted on the pupils' attitudes to be brave, confident, and autonomous, which impacted on the improvisational and natural oral language outcomes.

In conclusion, the findings of this first case study with very young EFL learners is consonant with the notion of social constructivists, highly emphasising social interactions and the role of an adult, i.e. the knowledgeable being. Likewise, in the creative drama-integrated EFL classroom, the teacher continuously assisted and guided the children to enable them to speak out the meaningful language while developing their physical, emotional, and linguistic competence.

## **Chapter Seven: The Second Phase. Case Study 2**

### **7.1. 7~9-year-old Young EFL Learners**

The results of the previous data analysis from the first case (4~6-year-old young EFL learners) triggered me to embark on an experiment with older children. As delineated in the earlier interpretation, when learning English as a foreign language through creative drama, the 4~6-year-old children were particularly influenced by the role of the teacher. As a more knowledgeable being, the teacher played the role of the supporter in the linguistic domain as well as the co-creator of the context. The construction of the meaningful context was the primary event of the creative drama class, which was conducted in a mother tongue. However, it was noticeable that, in the previous EFL case classroom of very young learners, the teacher's endeavour to deliver language items through correction and translation appeared significant due to the very basic level of the children's English skills. Accordingly, the previous case study revealed that the EFL circumstance hindered these low-level English language learners from creating meaningful context in a foreign language, unlike children's spontaneous meaning making through creative drama in their native tongue.

In addition, the data analysis from the previous case study showed that, when the language, the mode of communication, was foreign, the young learners struggled to express their thoughts. In accordance with this examination, the earlier investigation revealed that, when the children were struggling with the foreign language, they were located in the ZPD in which they could try out, practice, and acquire the target language accompanied by the teacher's support. Hence, to

those 4~6-year-old EFL children, the teacher's role was crucial in terms of supporting the learners' language practice as well as their process of meaning making.

At this point, I began to investigate whether the same phenomenon would appear with children in an older age group, who could command more fluent English. Baxter and Jack (2008) point out that, 'In a multiple case study, we are examining several cases to understand the similarities and differences between cases' (p.550). Therefore, with much questioning, I decided to launch the second case study to investigate the phenomena within the creative drama-integrated classroom with 7~9-year-old children.

## **7.2. Data Collection**

With the aim of comparing the research outcomes from the first case study, I began to collect data for the second case study by adopting a consistent process with the previous case study. By replicating the frame of the former case's data collection, I attempted to identify similar or contrasting results between the cases. Therefore, the observation scheme and the interview questions were applied as coherently as in the first case.

Adhering myself to the ethnographer's stance, I gathered data from naturally occurring contexts. That is, I selected the case classroom and began to observe it as it was. Byram (2006) notes that, 'in the process, ethnography generates or builds theories of cultures' (p.136). In line with his notion, I maintained the

constructivist stance while observing the overall picture of the classroom, but gradually narrowed down my focus to specific phenomena. Hammersley and Atkinson (1983) also contend that, 'Ethnographic research has a characteristic "funnel" structure, being progressively focused over its course' (p.175). In this regard, data collection is considered to be the very beginning of theory construction.

Preserving such a view of seeing data collection as the groundwork of an investigation, I carefully observed the whole event. Then, gradually, I witnessed somewhat different phenomena in the second case classroom from the first case with the younger group of children. That is, these older children seemed to struggle less with the use of English as a foreign language while working on drama; therefore, unlike the younger and low-level learners who were often distracted by unknown language items, the older children could concentrate more on building meaningful contexts through the creative process.

Although I glanced this phenomenon during the data collection, I tried to eliminate my biased interpretation by not judging the data based on my preconception. Instead, I strived to build credibility in the study by applying data triangulation, i.e. collecting data via interviews, observation records, and field notes. I also enhanced the objectivity by inviting a critical friend from outside my work, who observed my teaching and composed the observation records. She was interviewed right after each class observation and provided her profound intuition about the case class. The description of the critical friend will be noted in the following section.



### **7.2.1. About a critical friend**

The case classroom was under my teaching and guidance, which resulted in a deficiency in objectivity. Hence, I looked for a critical friend who could observe my classroom and complete the observation records in order to enhance the validity of the data. I also planned to interview the critical friend regarding her observations, through which I could obtain interview data. Acquaintances such as co-workers or teachers who were trained by me were out of my search bounds due to their low credibility toward unbiased data collection.

In May 2014, I came across JY Park, who attended my special lecture at the IGSE (International Graduate School of English). She was an elementary school teacher who specialised in English teaching. Park's experience in elementary school teaching was more than 14 years, at that time. During those years, she focused on English teaching for about five years. Through her intensive practices and pedagogical experiments of English teaching, Park believed in the potential of drama as an effective method of teaching English. She mentioned that drama would be useful in English classrooms because it could offer diverse real-world situations, through which natural and authentic language use would prevail.

Retaining such strong belief and deep devotion, Park had educated herself in applying drama methods to English teaching. Park pointed out that, in Korea, there are certain kinds of terminology in the English teaching of drama integration such as process drama, creative drama, or just drama. However, in reality, she felt that there was a lack of a pedagogical foundation and a paucity of information about the field. She also confronted the absence of a methodological guidance when she tried to apply drama activities in her English lessons. She confessed

that she could not find any accessible authorised teacher training programmes that proposed the possibility of process-centred drama methods for English education. For this reason, when I suggested that she could observe my creative drama-integrated English classroom, she was willing to participate in my research journey as an observer as well as an interviewee.

### **7.2.2. About the pupils**

In the same manner as the first case (4~6 years old), the second case was selected from among the group of pupils who had enrolled in the institute that I had founded. It was difficult to find a school or institute that provided creative drama-integrated EFL programmes for young learners in Korea. Thus, I had to launch my fieldwork in my own territory in the same pattern as in the first case. The case group of pupils comprised mostly lower elementary level EFL learners (7~9 years old), consisting of eight children. Most of them had been exposed to English language learning for about 2–3 years. Half of them had learned English at my institute for about 2–3 years; hence, they were familiar with arts-integrated lessons such as play and creative drama, which had increased their level of ensemble work as well as drama skills.

### **7.2.3. Observation records**

From June to July 2014, JY Park visited the case classroom every Friday and observed one hour of classwork each week. As she visited the classroom five times, I was able to collect five hours of observation data from her. I played the dual roles of researcher and teacher, but remained an insider during the class

sessions. Thus, Park's observation catered to my absence as the researcher and provided the objective viewpoint.

I decided to apply the same observation scheme (Tam, 2008) as in the first case for two reasons. First, my research questions were still consistent, regarding the impact of creative drama on EFL children, specifically in the emotional, social, and linguistic domains. By replicating the methods, I intended to examine similar or contrasting results from the two cases: 4~6-year-old age group and 7~9-year-old age group. Second, the observation scheme of the first case (Ibid.) was appropriate for this qualitative study in that it allowed me to capture the overall classroom view with certain focal points, i.e., interaction, body, emotion, oral expressions, and classroom atmosphere. By overviewing these phenomena, I could gradually examine the patterns in the data and funnel the theme of the study throughout the process of investigation.

#### **7.2.4. Interviewing a critical friend**

Immediately after each class session, JY Park was interviewed in a semi-structured manner. I replicated the interview method of the first case, applying identical interview questions in an attempt to compare the results of the two cases. O'Tool and Beckett (2010) suggest that, 'Where you seek more qualitative information and varieties of responses or opinion within a common framework, some degree of structure is needed to ensure that there is a proportion of common data' (p.129). Accordingly, in each session, I set a certain structure in the interviews with prepared questions. The following table shows the structured

content of the interview questions, which are identical to the interview questions from the first case.

Table 8  
*Interview Questions for a Critical Friend (JY Park)*

[Interviewee: JY Park – a critical friend who observed Case 2 classrooms]

1	Did you notice any specific phenomenon during the class?
2	Have you witnessed any noticeable behaviour from the pupils?
3	Were there any unexpected events in the class?
4	How do pupils react to the lesson in terms of their motivation and participation?
5	What do you think were the useful or less-useful teaching methods or strategies? Why?
6	How did pupils interact each other?
7	How was their verbal interaction in English? Were pupils confident, motivated, or struggling?

Even though the interview questions were primed as above, I did not neglect the essence of communication, i.e. social and interpersonal encounter (Cohen et al., 2007). I carefully built a comfortable atmosphere in which the communication between the interviewer and the interviewee could naturally flow. Stake (1995) contends that qualitative interviews require the special trick of an artist who formulates the questions and anticipates probes that evoke good responses from an interviewee. Likewise, Bogdan and Biklen (1992) suggest that 'Good interviews are those in which the subjects are at ease and talk freely about their points of view ... Good interviews produce rich data filled with words that reveal

the respondents' perspective' (p.96). Therefore, I encouraged the interviewee to speak in her own words in order to obtain a first-person account (Packer, 2011). Also, I allowed expansion topics by inviting Park as a witness to the event as well as a professional teacher. Thankfully, Park elaborated on her thoughts and provided insightful opinions throughout the interviews, which enhanced the quality of the data. I audio-recorded the interviews and referenced during transcription.

#### **7.2.5. Field notes: Insider/outsider dilemma**

Right after each class session, I documented my fieldwork by writing up the field notes. Again, I was confronted with the dilemma of my dual identity, i.e. an insider and an outsider. That is to say, in the classroom, I was the teacher who participated in the events and observed the world through the eyes of an insider. However, my role as the teacher (insider) alternated with that of the researcher (outsider) when I wrote the field notes outside the classroom. I needed to balance my perspectives between these two personas. Dornyei (2007) points out that the insider/outsider dilemma is 'particularly acute in ethnographic research by teachers in their own classrooms and by minority researchers in their own communities' (p.133). However, as Kinchelo (2003) points out, teacher-researchers actively construct their methods rather than passively receiving existing methodologies; therefore, I strived to find the tools available in the locus while balancing my roles of researcher and teacher. This dual role was alternately and deliberately played throughout the research process.

Retaining binary identities, as described above, in my field notes I presented ‘the insider perspectives in outsider terms’ (Ibid.). In other words, I recorded the class events on audio files and listened to them within 24 hours to compose the field notes, which enhanced my vivid memory as an insider. Thus, I was able to recollect the significant events, pupils’ behaviour, and interaction with an insider’s perspective. At the same time, I maintained my writing activity with an outsider’s view by describing details using a neutral tone, eliminating my subjective judgments. With this effort, I was able to maintain a delicate balance between the roles of the insider and the outsider. Finally, after the fieldwork, when I was able to concentrate solely on the analysis, I sustained my role as an outsider who was able to grasp the insider’s knowledge and experiences, while striving to make sense of the stories by applying the hermeneutical view as the basis of interpretation. In the following content, I will explain the hermeneutical paradigm as well as the thematic analysis that underpinned my analytic lens.

### **7.3. Data Analysis**

#### **7.3.1. Hermeneutic underpinning and thematic analysis**

Gadamer’s theory explains that researchers’ past experiences and frames of reference reflect the creation of new knowledge and understanding (Gupta et al., 2012). The hermeneutical paradigm of ‘fusion of horizons’<sup>13</sup> certainly impacted on

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<sup>13</sup> ‘The projecting of the historical horizon, then is only a phase in the process of understanding, and does not become solidified into the self-alienation of a past consciousness, but is overtaken by our present horizon of understanding. In the process of understanding there takes place a real fusing of horizons which means that as the historical horizon is projected it is simultaneously removed. We described the conscious act of this fusion as the task of effective-historical consciousness’ (Gadamer, 1975, p.273).

my analytical mind and dialogues with the text. That is, by the time I was ready to analyse the second case study, my understanding, knowledge, and view of the study had become widened, which influenced the scope of my investigation. Accordingly, before and during the data analysis, I questioned the fundamental issues within my study: What am I looking for throughout this research journey? How do I find it? Then, with much cogitation, I realised that my research aim had been consistent until this stage: broadly, it was to find 'the impact of creative drama on young EFL children in the social, mental, and linguistic domains', which was constituted upon the epistemological nature of the inquiry. Trede and Higgs (2009) point out that 'Research questions embed the values, world view and direction of an inquiry. They also are influential in determining what type of knowledge is going to be generated' (p.18). Based on this notion, the epistemological quality of my investigation guided me to carry out the next steps of data analysis, while asking, 'In what ways are young Korean children impacted when the pedagogy of creative drama is implemented in the EFL lesson?'.

Lingering on the above question, throughout the process of inquiry, analysis, and knowledge construction, I sustained my researcher's role as an axiom of the interpretation and the theory construction. Regarding this active role of the researcher, Ezzy (2002) contends as follows:

All data are theory driven. The point is not to pretend that they are not, or to force the data into the theory. Rather, the researcher should enter into an ongoing simultaneous process of deduction and induction, of theory building, testing and rebuilding (p.10).

In respect of this conception of the researcher's privilege, I adhered to the hermeneutical notion of the researcher's legitimate prejudice.<sup>14</sup> Therefore, I admitted that my preconceptions that had been developed throughout this research journey as well as throughout my life would influence the data analysis and theory building. That is, I did not or could not neglect the existence of pre-existing theory that I had gained from the literature review and the data analysis of the first case. Hence, with the recognition of the deductively driven pre-existing theory and my previous experience, I carefully observed the data and examined it with broad sensitising questions and issues that emerged during the analysis (Ibid.).

To this end, rather than simplistic inductive theory building, I referenced a sophisticated model of grounded theory. However, it must be clarified that this research is not underpinned by the methodology of grounded theory that conducts concurrent data analysis and data gathering. Rather, it employs the thematic analysis method in order to explain the phenomena within the data. Even though they follow similar analytic methods of identifying themes or concepts in the data, grounded theory and thematic analysis are different from some aspects. Ezzy (2002) noted that 'Thematic analysis is part of the early procedures of data analysis in grounded theory, but grounded theory goes beyond thematic analysis' (p.87). He further argues:

One difference between the two is that grounded theory utilizes theoretical sampling in which emerging analysis guides the collection of further data, and

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<sup>14</sup> Gadamer argued that a researcher's prejudice plays a positive role in interpretation. He contended, 'Prejudices are not necessarily unjustified and erroneous, so that they inevitably distort the truth. The historicity of our existence entails that prejudices, in the literal sense of the world, constitute the initial directedness of our whole ability to experience. Prejudices are biases of our openness to the world. They are simply conditions whereby we experience something – whereby what we encounter says something to us' (Gadamer, 1976, p.9).



this is not done in thematic analysis ... Thematic analysis can be employed as part of a grounded theory analysis or for the analysis of data that have already been entirely collected (Ibid.).

Within this view, thematic analysis was selected as the applicable method for this case study since I completed data collection before the analysis. Throughout the process, I found that the thematic analysis was an ongoing procedure of recognising certain patterns in the data, categorising themes, and making sense of the whole story. At the beginning of the analysis, by investigating the data word by word, I started to categorise them by utilising the nodes (categories) using NVivo, and I noticed that certain themes were emerging gradually. While perpetuating my research interest as well as obliterating my preconceptions, I established and disestablished categories until I was able to build saturated coding. Ezzy (2002) notes that 'the process is not linear or clear. Rather, it is often confusing, frustrating and somewhat chaotic' (p.90). However, this time-consuming and complicated process of analysis led me to encounter unexpected ideas and new understanding of the context by imposing an inductive method of knowledge construction.

### **7.3.2. Open coding, axial coding, and selective coding**

Cohen et al. (2007) point out that 'The researcher codes up the data, creating new codes and categories and sub-categories where necessary, and integrating codes where relevant until the coding is complete' (p.493). This implies that the theory building process entails open coding, axial coding, and selective coding. Ezzy (2002) summarises these coding methods as follows:

## Coding in grounded theory and thematic analysis

- Open coding:
  - Explore data
  - Identify the units of analysis
  - Code for meanings, feelings, actions
  - Make metaphors for data
  - Experiment with codes
  - Compare and contrast events, actions, and feelings
  - Break codes into sub-categories
  - Integrate codes into more inclusive codes
  - Identify the properties of codes
  
- Axial coding:
  - Explore codes
  - Examine the relationships between codes
  - Specify the conditions associated with a code
  - Review data to confirm associations and new codes
  - Compare codes with pre-existing theory
  
- Selective coding:
  - Identify the core code or central story in the analysis
  - Examine the relationship between the core code and other codes
  - Compare coding scheme with pre-existing theory

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*Note:* Cited in *Qualitative Analysis*, by D. Ezzy, 2002, p.93, NSW: Allen and Unwin.

Referencing the coding methods above, i.e. open coding, axial coding, and selective coding, I stored the data (field notes, interviews, and observation

records) in NVivo and started to examine it in order to produce the codes. Even though I admit that my preconceptions and past experiences are influential in the endeavour of investigation, I actively 'work to prevent preconceptions from narrowing what is observed and theorized' (Ezzy, 2002, p.11). With this in mind, I carefully read, re-read, and explored the text. At this beginning stage of the analysis, I applied open coding to identify the units of analysis by examining the properties of each node (category). Cohen et al. (2007) note that 'Open coding involves exploring the data and identifying units of analysis to code for meanings, feelings, actions, events, and so on' (p.493). Likewise, Strauss and Corbin (1998) mention that open coding is 'the analytic process through which concepts are identified and their properties and dimensions are discovered in data' (p.101). They also contend that the category stands for phenomena; that is, a problem, an issue, an event, or happening in the data (Ibid.). Accordingly, by reading the data line by line and storing it under certain categories that contained similar properties and dimensions, my abstract and broad concepts evolved to identify phenomena in the data.

Throughout this process, I preserved the ethnographer's stance to generate as many codes as possible by observing the data while being conscious and trying to filter out and question my pre-determined concepts or primary theoretical hypothesis. This process of open coding did not follow a consecutive pattern; rather, it was a constant change and reorganisation of naming, endowing properties, and creating or deleting categories and sub-categories. In this regard, Strauss and Corbin (Ibid.) remark that open coding entails axial coding. They define axial coding as '... the act of relating categories to sub-categories along

the lines of their properties and dimensions' (Ibid., p.124). They further explain the amalgamated relationship between open coding and axial coding:

... axial coding and open coding are not sequential acts. One does not stop coding for properties and dimensions while one is developing relationships between concepts. They proceed quite naturally together (Ibid., p.136).

In accordance with the notion above, at the first phase of naming and categorising data through open coding, I also conducted axial coding by creating sub-categories and linking the categories and sub-categories. NVivo aided the process of analysis by providing efficient tools for creating categories and sub-categories or of aggregating main categories with sub-categories. In the next section, I will discuss what was gained from the initial stage of open coding and axial coding. Then, I will discuss the core code, find relationships between the codes, and explore the central story from the analysis by applying selective coding.

### **7.3.3. Initial stage: Open coding and axial coding**

At the initial stage of coding, I read the text line by line and organised the notes into different chunks of data, i.e. nodes, using NVivo. Ishak and Bakar (2012) mention that 'Nodes are representation[s] of variables that a researcher is interested in [in] his or her study' (p.99). Retaining certain goals and questions from the research, simultaneously, I eliminated my preconceived ideas while conceptualising the context. Instead, I remained open to the discovery of any phenomena related to the research, and allowed the data to speak for itself.

Through the ongoing work of categorising, naming, and assigning the properties of nodes, assisted by NVivo, I saw that certain categories began to emerge. This process of open coding, of naming the nodes naturally, encompassed the process of axial coding, which constructed certain categories. In other words, during the process of open coding, I concurrently constituted categories by identifying the relationships among the open codes. These categories were formulated at the more abstract or conceptual level of grouping, called themes (Nguyen, 2014). LeCompte et al. (1993, p.239) mention that this theorising process is 'the cognitive process of discovering and manipulating abstract categories and the relationships among those categories'.

In order to enhance the reliability of the analysis, I conducted the second coding. Whereas I was able to see the overall landscape of the data in the initial coding, I was able to grasp the higher commonalities of code patterns by revisiting the data. During this second coding process, new categories and themes were discovered; existing categories collapsed or were aggregated into different categories, and some salient ideas emerged. Throughout the process of highlighting, classifying, and linking the special features of the data, my conceptualisation evolved into a more abstract level. Finally, I halted this process of coding when I was content that no further new properties, interactions, or phenomena were being seen in the data. Regarding this final stage of saturation, Strauss and Corbin (1998) mention that 'A category is considered saturated when no new information seems to emerge during coding' (p.136). Eventually, through continuous open coding and axial coding until saturation, I was able to construct whole themes from the data. NVivo calculated the number of references for each theme, as shown below (see Table 9).

Table 9

*NVivo Analysis: Themes and Number of References of the Second Case Study*

Theme	Number of references
Language performance	223
Teacher's guidance	173
Pupils' behaviour	119
Emotion	47
Atmosphere	38
Play	35

The table below (see Table 10) shows the final categories (themes) and sub-categories and the exact number of references for each category.

Table 10

*Categories, Sub-categories, and Number of References of the Second Case Study*

Themes/Categories	Sub-categories	References
<b>Language performance</b>		<b>223</b>
	Verbalise	189
	Inquiry	9
	Motivation	9
	Understanding	8
	Restriction	3
	Image	3
	Korean	2

<b>Teacher's guidance</b>		<b>173</b>
	Dramatic activity	41
	Support	34
	Materials	22
	Direct	18
	Questioning	15
	Energy control	12
	Explanation	6
	Compliment	6
	Demonstrate	2
	Encouragement	2
	Acceptance	1
<b>Pupils' behaviour</b>		<b>119</b>
	Spontaneity	29
	Concentration	17
	Enthusiasm	15
	Distraction	15
	Cooperation	11
	Physical	11
	Seriousness	10
	Negotiation	5
	Interaction	3
	Supporting	2
	Argument	1
<b>Emotion</b>		<b>47</b>
	Laughing	20

	Excited	12
	Relaxed	8
	Satisfied	4
	Confident	3
<b>Atmosphere</b>		<b>38</b>
	Free	13
	Noisy	7
	Chaotic	6
	Creative	5
	Relaxed	4
	Energetic	3
<b>Play</b>		<b>35</b>
	Meaning making	3

From the table above, under the theme of 'language performance', the category of 'verbalise' was mainly displayed, which consisted of the categories of 'dramatic engagement', 'fluency', 'natural', 'spontaneity', 'verbal interaction', and so on. The theme of 'teacher's guidance' comprised the categories of 'dramatic activity', 'support', 'materials', 'direct', 'questioning', and so on. In the same manner, other themes also comprised certain categories; under the theme of 'pupils' behaviour' categories such as 'spontaneity', 'enthusiasm', 'distraction', 'concentration', etc. were displayed. The theme of 'emotion' contained categories such as 'laughing', 'excited', 'relaxed', and so on. Finally, the 'atmosphere' theme presented the categories of 'free', 'chaotic', 'noisy', and so on.



At this stage, by identifying nodes and organising them into categories, I could group them into themes corresponding to the components of phenomena in the case classroom. The coding scheme for this case classroom is shown below (see Table 11).

Table 11

*Coding Scheme for the Second Case Study*

Level 1 nodes (Themes)	Level 2 nodes (Categories)	Level 3 nodes (Initial nodes)
<b>Language performance</b>	Verbalise	Pupils verbalised the part of the story. They were quite fluent at summarising the plot. Enthusiastic to make sentences. Dialogue came out spontaneously. Expressed their thoughts in English without much difficulty. Pupils gave their opinions and verbalised in English.
	<b>Sub categories:</b> dramatic engagement/ fluency/spontaneity/ natural/verbal interaction	
	Motivation	True motivation. Previous play motivated them. Children were motivated and presented their ideas very well. They had intrinsic motivation to find the word. Intrinsically motivated.
	Inquiry	They asked how to say words in English. They asked me questions. If they were not sure how to say a word, they asked for the teacher's help. Children asked the teacher when they had a question
	Restriction	Only English speaking was allowed in the class. The teacher reminded them to play in English. Children should not speak in Korean too much.
	Image	They had a certain image or idea. They had an image first. When they had a thought or image in their head, they expressed it with language.
	Korean	Some children responded in Korean. If they didn't know the English word, they said it in Korean.
<b>Teacher's guidance</b>	Dramatic activity	The teacher showed some gestures when needed.
	<b>Sub-categories:</b>	The teacher improvised the story, and pupils

	Physical activities/ teacher-in-role/ imagination	<p>moved their bodies and made sounds together. The teacher asked them to freeze and improvise the action. The teacher changed myself as a 'tree expert'. The teacher took the role of an enemy. The teacher thought physical warm-up motivated pupils.</p>
	Support	<p>The teacher suggested. The teacher guided the pupils. The teacher guided them in moving their bodies. The teacher's role was to support them when they struggled to find the right word. If they were not sure how to say a word, they asked for the teacher's help. With the teacher's help, they could rephrase the sentence.</p>
	Materials	<p>The teacher showed the ball and introduced the 'talking ball' game and the concept of the sequence. The teacher put a paper on the board and then started to draw the cycle. The teacher brought out a big box and introduced it as a story box. The teacher brought a king puppet and manipulated the puppet with a voice of a king.</p>
	Direct	<p>The teacher asked them to go over the scene again. The teacher corrected from time to time. The teacher tried to make them involved by calling their names. The teacher asked them to sit down and led the discussion time. The teacher needed to give them some direction to take turns or to show the action. The teacher guided the pupils by interrupting, correcting, or directing the game.</p>
	Questioning	<p>The teacher sometimes invited their opinions by asking questions during the story. The teacher's job was to keep asking questions. The teachers asked questions for them to think about what they were doing now.</p>
	Energy control	<p>After a high-energy game, the 'silence game' was played to let the pupils calm down. It took a while for the teacher to settle the class. It was quite difficult to make them calm down. It was hard to control when they were overexcited.</p>
	Compliment	<p>The teacher gave each one a compliment. The teacher gave compliments to good pupils. Giving compliments when pupils did well.</p>

	Explanation	The teacher had to explain in English. The teacher gave an explanation of the meaning of an 'enemy'. The teacher explained the rules of the game in English.
	Encouragement	Cheering up for a few shy pupils. The teacher kept making pupils cheer up and participate well.
	Demonstrate	The teacher went first in the story. The teacher showed how to bow at the end of the play with her demonstration.
	Acceptance	The teacher accepted.
<b>Pupil's behaviour</b>	Spontaneity	Some pupils were motivated to speak out the scene. They spontaneously moved. Everyone spontaneously decided their roles. They spontaneously picked up the fabric. They spontaneously acted out the words.
	Enthusiasm	Pupils enthusiastically raised their hands and spoke out. They were enthusiastic to make sentences. Pupils were very enthusiastic to present their opinions. Pupils became more enthusiastic. Pupils enthusiastically raised their hands and responded.
	Distraction	Some pupils were distracted. Pupils kept making noise and joking with each other. A few boys kept being distracted. Some pupils were too excited and created a distracting atmosphere. Some boys could not concentrate on the performance.
	Concentration	Focused through vocal and physical warm-up game. Most of the pupils concentrated on the activity and participated. Pupils tried to concentrate on the activity better. Pupils were concentrating on the story very well.
	Seriousness	They were all serious during this activity and eager to show their actions. They were quite serious about the expert role. There were serious moments in which pupils concentrated on the topic and the contents of the lesson. They were involved in the activity very seriously.
	Physical	Moving and walking with the scarves.

		Pupils tried to use their hand motions and gestures when they said their lines. Pupils made an ocean using the scarves and their bodies.
	Cooperation	Pupils voluntarily grabbed the props they needed and helped each other. When some pupils got lost sometimes, others tried to assist them. They helped each other when they prepared the props. They worked as an ensemble to reach the goal together.
	Negotiation	Two girls are negotiating about the role. Negotiation was needed and the teacher mediated.
	Interaction	It was not just language interaction, but they interacted emotionally, too. Some kinds of interaction were going on here. They influence each other.
	Supporting	Their friends made them do well with confidence. They were considerate to each other.
	Argument	Both of them wanted to take the 'baby goat' role and argued.
Atmosphere	Free	The class atmosphere was quite free. Pupils were not pressured at all. Play created the environment to relax them and release their tension.
	Noisy	Making noise. Noisy. Huge laughs, claps, and shouting were there.
	Chaotic	Too chaotic. There were some giggling and chaotic moments. The class was chaotic and noisy sometimes.
	Creative	Creative. Imaginative and creative
	Relaxed	It might influence them to relax themselves. Anxiety levels became very low. Maybe the class atmosphere was helping them to release their tension.
	Energetic	The class was energised. Upbeat.
Play	Meaning making	The teacher let them play with the fabric, improvising freely. They tried to make meaning while playing.

They played with words physically, then started to think, creating meaningful sentences.

By applying open and axial coding simultaneously, I was able to obtain certain knowledge of the class phenomena, as shown in the table above (see Table 11). Throughout the process of coding, while observing the overall events and incidents in the data, I endeavoured to prevent my preconceived ideas from discovering new understandings, and instead I allowed the themes to emerge freely from the data. Eventually, the categories and sub-categories were deduced from the data and I was able move on to the next stage of the analysis with the aim of identifying the core category or story (Ezzy, 2002).

#### **7.3.4. Selective coding: Exploring the central phenomenon of the study**

After I reached the point of capturing the overall phenomena in the data by examining the context via open coding and by linking the categories and sub-categories via axial coding, I was ready to construct the storyline that would formulate the higher level of abstraction. The grounded theorists (Brown et al., 2002) state that 'The story must be told at a conceptual level, relating subsidiary categories to the core categories' (p.177). Therefore, I applied selective coding, which is 'the process of selecting [a] central of core categories, validating those relationships, and filling in categories that need further refinement and development' (Strauss and Corbin, 1990, p.116). In the end, I was able to relate the core and sub-categories together, find the meaning in them, and explain the whole story, which is described in the following section.

## 7.4. Looking into the Main Theme: Language Performance

As explained in the previous section, I was able to grasp the central phenomena of the case classroom by sorting out themes through open and axial coding. On the surface, they appeared as 'language performance', 'teacher's guide', 'pupils' behaviour', 'emotion', 'atmosphere', and 'play'. As I reached the stage of constructing the storyline, I noticed that, among those themes, 'language performance' was notably located throughout the data. The sub categories of this were noted as 'verbalise', 'understanding', 'motivation', 'inquiry', 'image', 'restriction', and 'Korean'. Among these, the theme of 'verbalise' was dominantly located in the theme of 'language performance'. Figure 10 below shows this feature clearly.

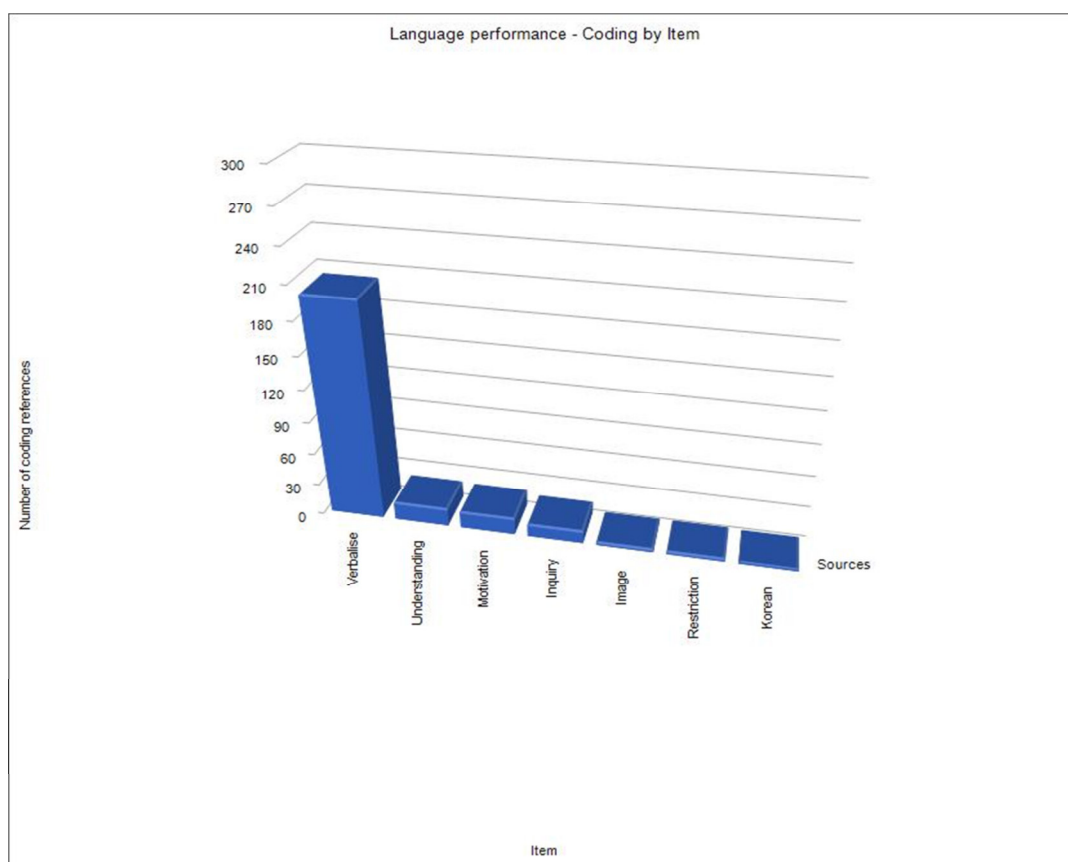


Figure 10 Language Performance in the Second Case Classroom

This is quite a different result from the first case study, which presented the main sub-category of 'language performance' as 'struggling'. For the 4~6-year-old pupils in the first case classroom, whose language skills were quite low, they were often confronted with a language barrier, thus they struggled to express their ideas in English as a foreign language. However, in this second case classroom, with 7~9-year-old pupils, whose language was more fluent, the creative drama lessons facilitated their verbalisation with much less restriction or struggle.

The above observations triggered the exploration of the correlations between creative drama and pupils' oral language outcomes with specific inquiries:

- *What are the attributes of pupils' verbalisation in the case classroom?*
- *How does creative drama impact on the spontaneity of language use?*
- *How does creative drama provoke natural English utterances in an EFL environment?*

## **7.5. Attributes of Verbalisation**

As illustrated above, the primary event of language exploration in the case classroom was 'verbalising' activity. Due to their knowledge and skills of commanding English as a foreign language, when being immersed in dramatic activities, pupils often interacted with each other by verbalising in the foreign language, i.e. English. This result is quite different from the lower age group, who

struggled a lot when conveying their ideas in English under the equivalent environment, i.e. situated in dramatic moments. Intrigued by this consequence, I looked into the theme of ‘verbalise’ closely in order to explain the impact of creative drama on pupils’ oral language outcomes.

NVivo produced Figure 11 below, which analyses the attributes of verbalising activities. The X-axis shows the sub-categories of the ‘verbalise’ theme and the Y-axis exhibits the number of coding references. Notably, it shows that ‘dramatic engagement’ is the prominent attribute in verbalising activities, followed by ‘fluency’, ‘spontaneity’, ‘natural’, ‘verbal interaction’, ‘confident’, ‘meaningful’, ‘opinion’, ‘sense’, ‘practice’, ‘repeat’, etc.

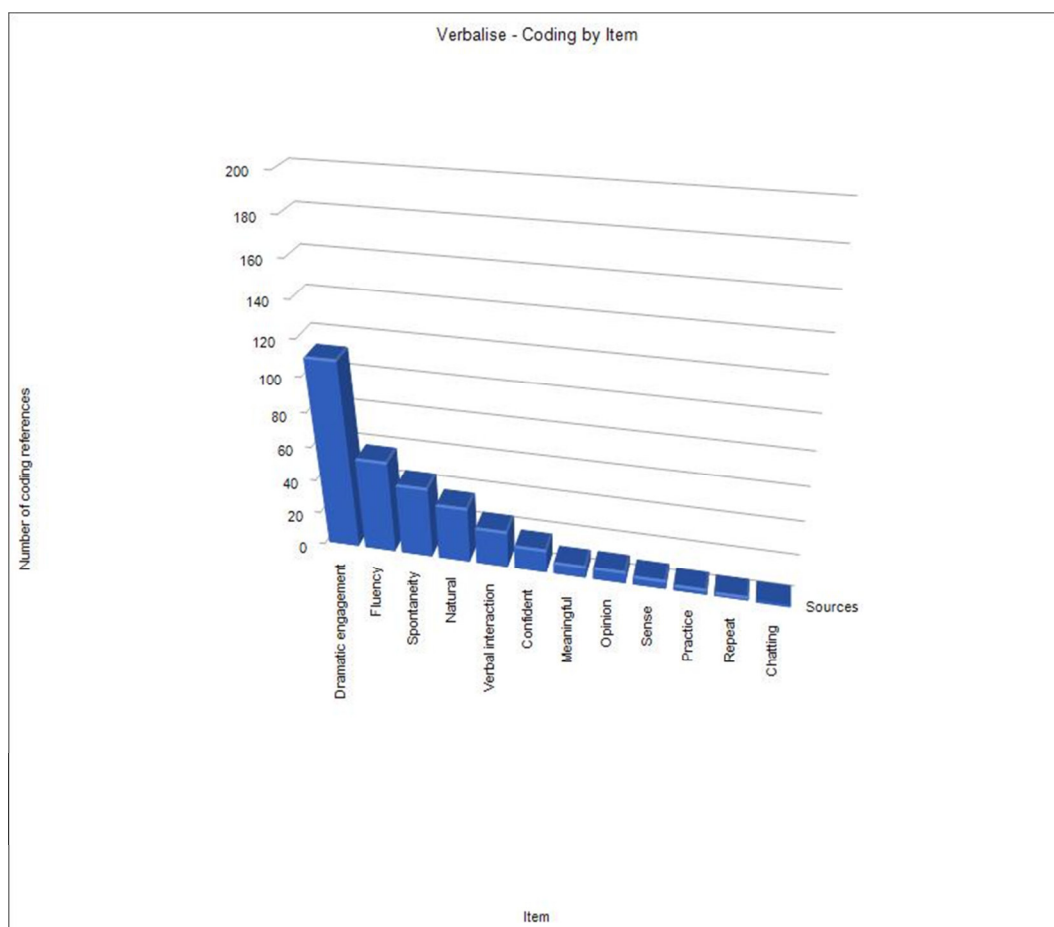
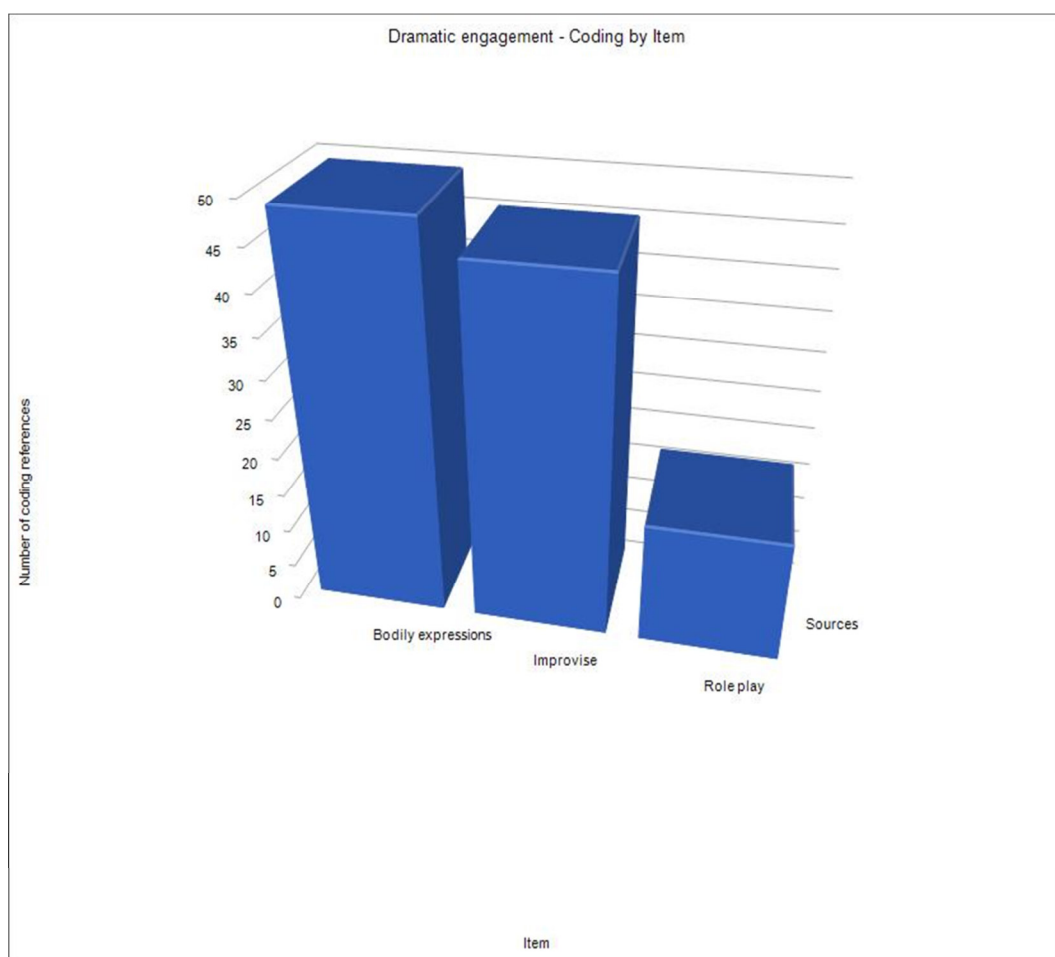


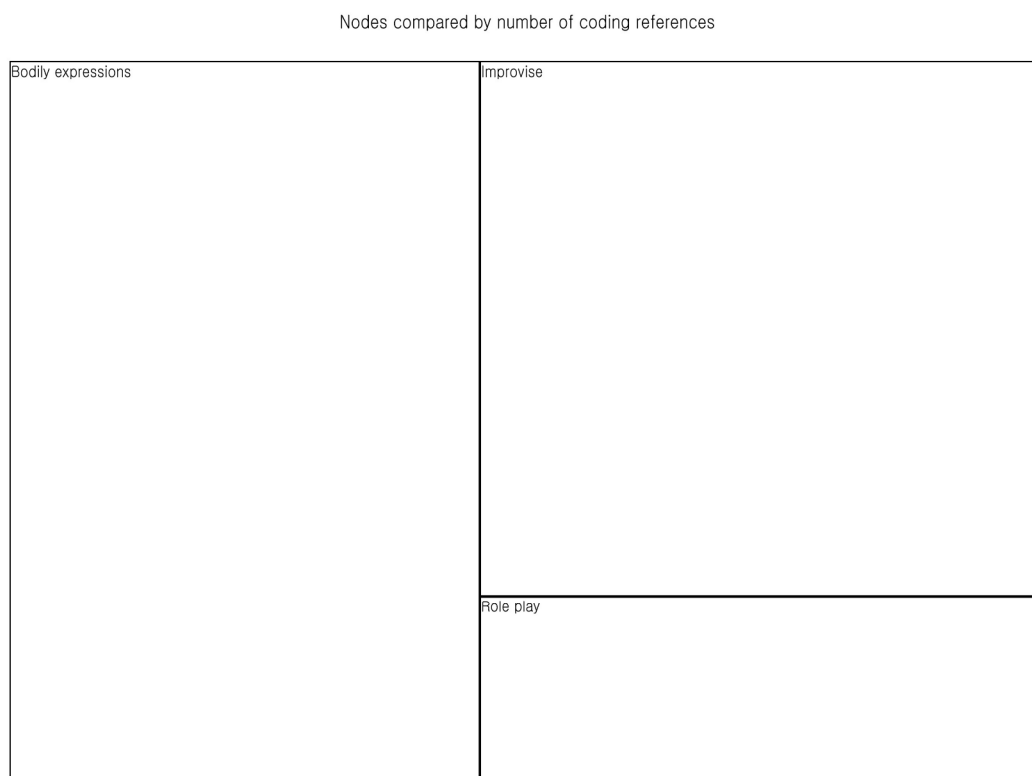
Figure 11 Attributes of Verbalisation



Accordingly, I assumed that 'dramatic engagement' played a vital role for the pupils' verbal activities in this age group (7~9 years old). Thus, I decided to look into this phenomenon thoroughly in order to explain the correlation between dramatic engagement and oral outcomes. The Figures below (see Figures 12 and 13) show that, under the theme of 'dramatic engagement', the two large categories are 'bodily expression' and 'improvise', followed by 'role play'.



*Figure 12 Sub-Categories of Dramatic Engagement*



*Figure 13* Tree Map: Sub-Categories of Dramatic Engagement

The figures above illustrate that, when engaged in dramatic moments, the pupils in the EFL environment voiced their thoughts through bodily expressions, improvisations, and role-playing. In order to find the storyline of these components, first of all, I re-read the sub-categories of the theme of 'dramatic engagement' and strived to uncover in-depth knowledge.

## 7.6. Bodily Expressions

NVivo displayed the texts under the categories of 'bodily expressions', as below.

[Excerpts from field notes]

-I improvised the story, and pupils moved their bodies and made sounds together.

-I guided them to move their bodies and then freeze sometimes to talk about what they were or what was happening.

-Pupils were excited and spontaneously expressed their motion and words.

-Interestingly, everyone showed a different motion or an idea for each word.

-Pupils made their bodies small and pretended to sleep in the ground.

-After they froze, I asked one by one what part of a tree they were. Pupils responded with clear ideas such as 'I'm a trunk', 'I'm a root', or 'I'm a leaf'. One pupil asked what 'branch' ('Kaji' in Korean) was in English. So I said the word 'branch', and she repeated it after me.

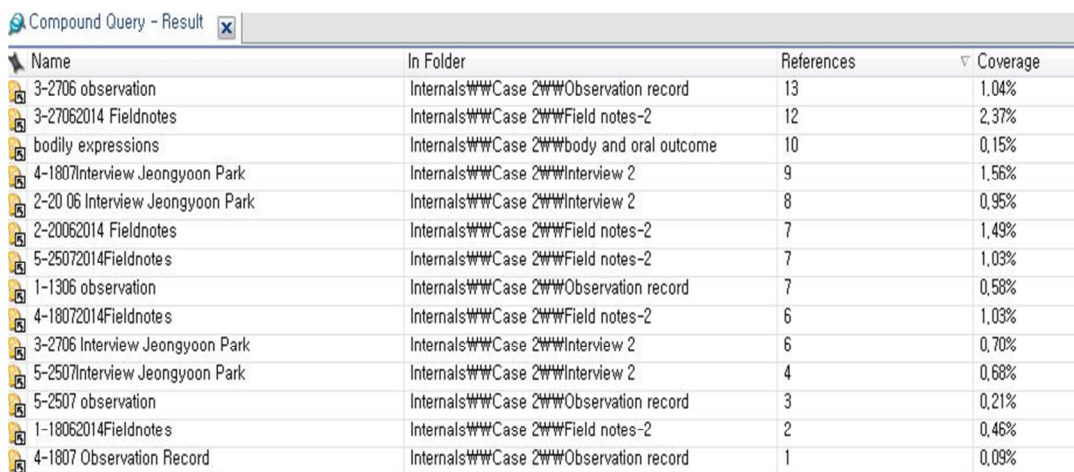
-I saw that pupils experienced the meaning of the words through their bodily movement and could understand quite difficult vocabulary such as 'protect', 'appreciate', etc.

In order to perceive certain ideas about the 'bodily expressions', I looked closely into the texts related to the theme. Through re-reading the texts continuously, I was able to make the assumption that 'bodily expressions' incorporated spontaneous reactions from the pupils, which generated verbal improvisations. In other words, verbal outcomes were enhanced by spontaneous thought, which was highly affected by physical or bodily expressions in the EFL environment. With this interpretation, I decided to run the compound query in NVivo, which is the tool used when searching for content in which one term precedes another by

combining two text searches. The process of running the compound query was as follows:

1. *I wrote the criteria of sub-query 1 as 'bodily expressions'. When deciding the degree of 'finding matches' between 'exact' and 'similar', I selected 'similar'.*
2. *I wrote the criteria of sub-query 2 as 'verbalise'. When deciding the degree of 'finding matches' between 'exact' and 'similar', I selected 'similar'.*
3. *Among the options of 'and', 'or', 'and not', 'near content', 'preceding content', and 'surrounding content', I selected 'preceding content'.*
4. *Then, I ran the compound query.*

Once running the query, NVivo promptly showed all the content in the data for which bodily expressions were preceded by verbal outcomes. The Figure 14 below gives a summary of the references containing text showing this relationship between bodily expressions and verbalisation.



Name	In Folder	References	Coverage
3-2706 observation	Internals\WWCase 2\WWObservation record	13	1.04%
3-27062014 Fieldnotes	Internals\WWCase 2\WWField notes-2	12	2.37%
bodily expressions	Internals\WWCase 2\WWbody and oral outcome	10	0.15%
4-1807Interview Jeongyoon Park	Internals\WWCase 2\WWInterview 2	9	1.56%
2-20 06 Interview Jeongyoon Park	Internals\WWCase 2\WWInterview 2	8	0.95%
2-20062014 Fieldnotes	Internals\WWCase 2\WWField notes-2	7	1.49%
5-25072014Fieldnotes	Internals\WWCase 2\WWField notes-2	7	1.03%
1-1306 observation	Internals\WWCase 2\WWObservation record	7	0.58%
4-18072014Fieldnotes	Internals\WWCase 2\WWField notes-2	6	1.03%
3-2706 Interview Jeongyoon Park	Internals\WWCase 2\WWInterview 2	6	0.70%
5-2507Interview Jeongyoon Park	Internals\WWCase 2\WWInterview 2	4	0.68%
5-2507 observation	Internals\WWCase 2\WWObservation record	3	0.21%
1-18062014Fieldnotes	Internals\WWCase 2\WWField notes-2	2	0.46%
4-1807 Observation Record	Internals\WWCase 2\WWObservation record	1	0.09%

**Figure 14 NVivo – Compound Query Result:  
Bodily Expressions and Verbal Outcomes**

In addition to the summary above, NVivo presented associated content in text form, which enhanced the efficacy of my analysis by saving time and effort. I read the text line by line and started to build my perceptions regarding the relationships between bodily expressions and verbal outcomes. The references below are excerpts from the compound query results.

[Excerpts from interview with JY Park]

- Today, they learned new vocabulary such as 'stream', 'vapour', or 'gather'. First, they seemed not to know the word 'gather', but they just sensed it through bodily improvisation. While everyone was getting together, the word 'gather' made sense to them. They just sensed it. And this is very important.

- If we asked them to talk about the rain cycle at the beginning, it might be quite difficult. But after physical engagement, they could verbalise the cycle in English. Even if it was not a perfect sentence, they understood and talked about it.

- After physical play, the next step was to sit and to review the words. And it was not just reviewing the words, but they created sentences with the given words.

- They played with words physically, then started to think, creating meaningful sentences. Usually, we teach vocabulary, explaining nouns, adjectives, or explaining simple meaning. But, in this class, when you asked pupils to create the sentence, pupils were not pressured at all, but were confident to speak out, without thinking of grammar mistakes, which seemed not important to them.

- I was surprised that the children enthusiastically raised their hands and presented their ideas. Maybe they were quite relaxed throughout bodily engagement and gained the power to express themselves regardless of their grammatical mistakes or incorrect expressions when they spoke out.

[Excerpts from field notes]

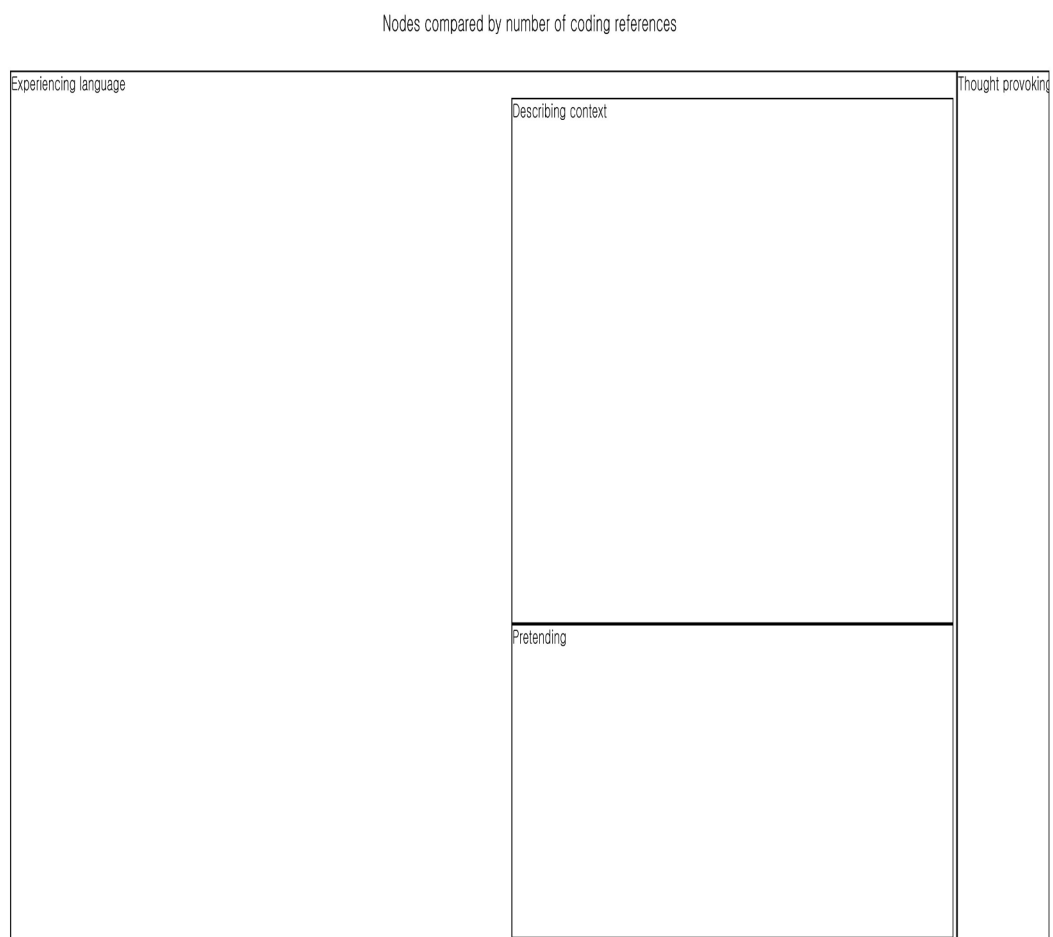
- After improvisation, I asked them to explain the rain cycle one by one. Pupils enthusiastically raised their hands and spoke out what they learned. They understood the rain cycle thoroughly through bodily expression and could verbalise it easily.

From reading the references above and more, I was able to confirm my hypothesis that verbal (oral) outcomes in the EFL environment were positively influenced by bodily or physical engagement. A certain correlation between body and oral outcomes existed in the selected data, which provoked my inquiries as follows:

1. *What is the correlation between body and language?*
2. *In what ways do bodily expressions promote oral language outcomes?*
3. *Other than bodily expressions, what factors impact on oral language outcomes?*

## **7.7. Body and Language**

In an attempt to explain the relation between body and language, I selected the category of 'body and language' that was already categorised and saved in NVivo. Then, I looked at it narrowly while creating sub-categories that would explain the correlation between body and language. NVivo created the tree map below (see Figure 15), which shows my analysis.



*Figure 15* Tree Map: Sub-Categories of Bodily Expressions

As shown in the above illustration, the theme of ‘body and language’ consists of two sub-categories: ‘experiencing language’ and ‘thought provoking’. This implies that, through bodily expressions, pupils gain the opportunity to experience language and provoke their thinking. Grounded upon this notion, I was able to conceptualise the idea that the children’s bodily expressions in the case classroom indeed impacted on pupils’ language use.

Based on the above recognition, I looked at the tree map, which particularly showed that the scale of 'experiencing language' was much larger than the sub-category of 'thought provoking.' Regardless of their size, I carefully examined the text in both categories. First of all, I noticed that 'experiencing language' contained two sub-categories: 'describing context' and 'pretending'. That is, when pupils experienced language through their bodily expressions, they were actually in the process of describing context or they were simply pretending to be something such as a river, vapour, or ocean. During this performance, pupils expressed their thoughts by either verbal or non-verbal modes. They did not necessarily have to speak out their thoughts in this event because only physical expressions would be sufficient to describe the context or to pretend to be something, in their minds. Here, they simply experienced language with deep understanding of the context or vocabulary through arousing their imaginary, sensory, and kinesthetic awareness.

However, in another situation, bodily engagement provokes pupils' thoughts, which triggers their oral outcomes. Pupils move their bodies under the direction of a teacher who provides context, questions, and moments to think. Pupils mostly speak out their thoughts in this situation. These moments render an experience beyond language to the pupils, while offering them the opportunity to actively use the foreign language with the deep motivation to share their ideas with others. In order to explain this notion further, I excerpted the references from NVivo as below.



## 1. Experiencing language

### 1) Describing context through bodily expressions

- I improvised the story, and the pupils moved their bodies and made sounds together.
- They spontaneously acted the words out.
- They expressed their motion and words.
- Then, they improvised what they understood physically, becoming rain or ocean.
- Repeating the teacher's instruction while doing motions.
- Keep practicing words saying and acting out together.
- Pupils try to use their hand motions and gestures when they say their lines.
- The teacher reads a sentence from the story, asking pupils to make a sound and act it out.
- The teacher and pupils make motions to describe new words.

### 2) Pretending

- Grabbed the fabrics to create the stream, river, ocean, etc.
- They moved their bodies and made storm or ocean sounds.
- Pupils made their bodies small and pretended to sleep in the ground.
- When the teacher suggested being the rain, all of the pupils jumped around.
- They became the vapour, flying in the air.

## 2. Thought provoking

- I guided them to move their bodies and then to freeze sometimes to talk about who they were or what was happening. Pupils responded with clear ideas such as 'I'm a trunk', 'I'm a root', or 'I'm a leaf'.
- Pupils thought and acted out how a tree grows up from a seed to a big tree.
- Pupils answered with 'oak tree', 'pine tree', etc.
- A pupil starts to be a part of a tree, then others add different parts of the tree. The pupils answer 'I am the branch, trunk, leaf ...', etc.

Reflecting upon the above references, I analysed the core concepts and created the table below (see Table 12) to explain the impact of bodily expressions on young EFL learners' language use.

Table 12

*Impact of Bodily Expression on Language Use*

<b>Attributes of bodily expressions</b>	<b>Frequency of oral outcomes</b>	<b>Impact on language use</b>
<b>1. Experiencing language</b>  - Describing context - Pretending	<b>Scattered</b>  Pupils move their bodies with or without oral outcomes.	<b>Interpretation (individual)</b>  When being engaged in describing context or in pretending to be something with their bodies, pupils focus on illustrating the meaning or interpreting the context, which does not necessarily combine oral language use.
<b>2. Provoking thoughts</b>  - Creating context - Activating thought	<b>Frequent</b>  Pupils frequently speak out their thoughts during or after physical expressions.	<b>Communication (social)</b>  When being inspired to think further or to create the context through bodily engagement, pupils often speak out their thoughts in order to share their ideas with others.

The table above (see Table 12) explains that, in an EFL situation, bodily expressions influence two different domains of language use. First, they enhance pupils' comprehension of the context or meaning of the language by driving their kinesthetic awareness. In this domain of language use, pupils concentrate on interpreting the meaning of the context through bodily expressions. Hence, their physical depiction of the context exhibits how they interpret the context and how they comprehend the meaning of the foreign language. In this arena, pupils

physicalise the images of words or context in accordance with their interpretation. Here, their use of language is often non-verbal and individual.

Second, bodily expressions activate pupils' thoughts, on which they build creative context that is frequently expressed via oral language. In this instance, the teacher provokes their thoughts through questions and guidance, which prompt pupils' oral language use. Also, she supports pupils in carrying on their English as a foreign language by asking and responding in English in order to create the English-speaking environment. Within this scaffolding, pupils continue to use English for the purpose of conveying their ideas and for communicating with others. Owing to this desire to be social beings, they actively express themselves frequently in English.

While observing and interpreting phenomena in the categories(nodes) of 'body and language', I was able to identify the duality of language, i.e. individual and communal attributes of language. As noted above, pupils' bodily expressions in the midst of drama activities in an EFL classroom could offer pupils the opportunity to experience the target language in accordance with their individual interpretations of the context. In addition, throughout bodily engagement, pupils became inspired and eager to share their thoughts, which generated their social engagement with others, so that natural and meaningful verbal interactions occurred.

Until this stage, I simply investigated the theme of 'bodily expressions', which was the largest segment under the theme of 'dramatic engagement' under 'verbalise'. However, the theme of 'dramatic engagement' comprises another

large portion of the theme 'improvisation', which is comparable with 'bodily expressions'. Grounded upon this observation, I began to scrutinise it using the hypothesis that there might be a certain relation between 'bodily expressions' and 'improvisation'. I gained this perception in the course of the initial coding when I noticed that there were considerable overlapping concepts between the two nodes. Hence, I decided to examine the relation between 'bodily engagement' and 'improvisation', which might uncover veiled ideas regarding body, drama, and foreign language learning.

### **7.8. Body, (Improvised) Drama, and Foreign Language Learning**

With an attempt to find the correlation between body, drama, and foreign language learning, I decided to run a 'word frequency' query, which would list the most frequently occurring words in the sources. First of all, I selected the category of 'bodily expressions' and ran the word frequency query in order to capture the overall picture. Then, I selected the category of 'improvisation' and ran the word frequency query. The criteria for both word queries are given below:

1. Finding matches: 50% [including synonyms]
2. Text is selected from each node [bodily expressions/ improvisation]
3. Display words: 1,000 most frequent [with minimum length three]

The figure below (see Figure 16) shows how I set the criteria when running the word frequency queries.

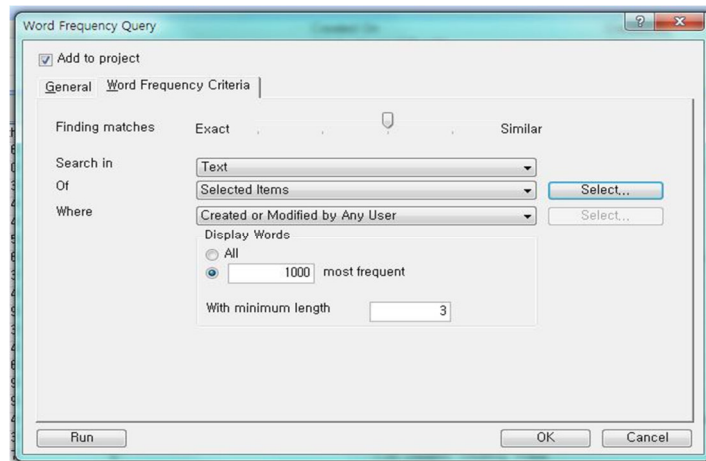


Figure 16 NVivo- Word Frequency Query

By setting the criteria as above, I was able to obtain the word clouds below (see Figure 17 and Figure 18), which displayed the frequently appearing words in each node, i.e. 'bodily expressions' and 'improvisation'.

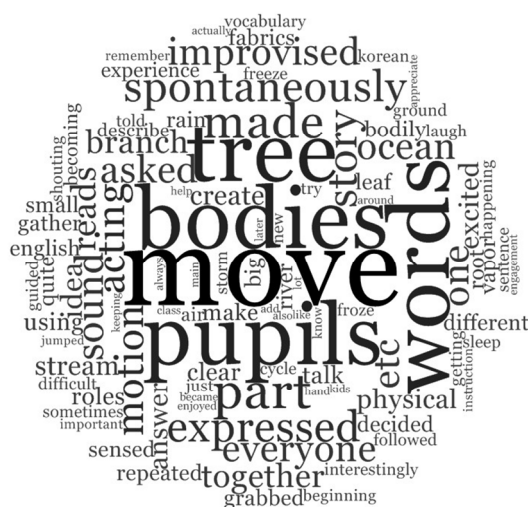


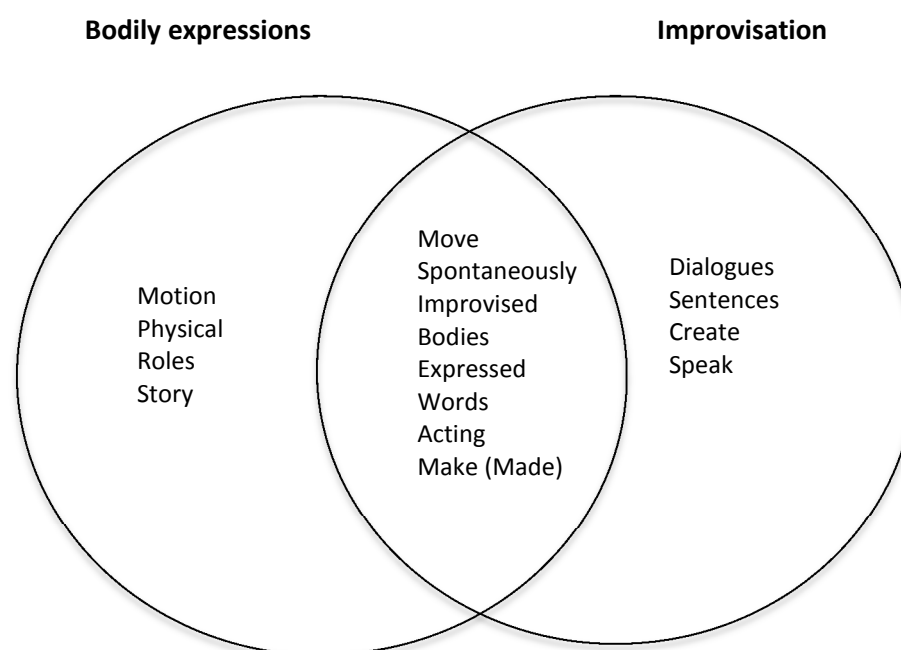
Figure 17 Word Frequency in the Theme of Bodily Expression



Word	Length	Count	Weighted Percentage (%)	Similar Words
acting	6	22	2.13	act, acted, acting, playing, pretend, pretends, turn, turns, work
move	4	17	2.77	act, acted, acting, motion, move, moved
pupils	6	17	3.48	pupil, pupils, student
improvised	10	16	3.28	improvisation, improvise, improvised, improvising
one	3	16	3.28	one
turn	4	14	1.52	becoming, grow, growing, playing, turn, turns, work
make	4	13	1.25	clear, fixed, make, pretend, pretends, realizing, work
tree	4	12	2.46	tree
expressed	9	11	1.54	expressed, saying, showed, verbalized
words	5	11	2.25	word, words
dialogues	9	9	1.54	dialogue, dialogues, talk, talked
etc	3	9	1.84	etc, etc'
part	4	9	1.71	characters, part, parts, role, starts
rain	4	9	1.84	rain
sentences	9	9	1.84	sentences, time
speak	5	9	1.33	speak, speaking, talk, talked, verbalized
spontaneously	13	9	1.84	spontaneously
bodies	6	8	1.64	bodies, trunk
created	7	8	1.33	created, creating, make
scene	5	8	1.23	picture, scene, setting
boy	3	7	1.43	boy
girl	4	6	1.23	girl
playing	7	6	0.80	drama, fun, game, playing, work

*Figure 20 Weighed Percentage Similar Words in the Theme of Improvisation*

According to the figures above (see Figure 17, 18, 19, and 20), certain words, such as 'move', 'pupils', 'words', 'acting', 'expressed', and 'spontaneously', occurred identically in both themes. With an attempt to observe only certain phenomena in the context, I deselected the subjective word 'pupils' and the words related to the lesson content such as 'tree', 'rain', or 'ocean'. After deleting these words, I scrutinised all words narrowly while investigating identical words in both categories(nodes). Through this deliberate analysis procedure, I was able to create the figure below (see Figure 21):



*Figure 21* Identically Occurred Words in the Theme of  
Bodily Expressions and Improvisation

As shown in the figure above (see Figure 21), certain words are frequently mentioned in both categories: ‘move’, ‘spontaneously’, ‘improvised’, ‘bodies’, ‘expressed’, ‘words’, ‘acting’, and ‘make (made)’. At this stage, I began to look closely into the text of each word by using the text search tool in NVivo. In other words, when I clicked a certain word in the word frequency result chart, all of the text linked to that word in the data appeared. By virtue of this tool, I was able to construct the table below (see Table 13).



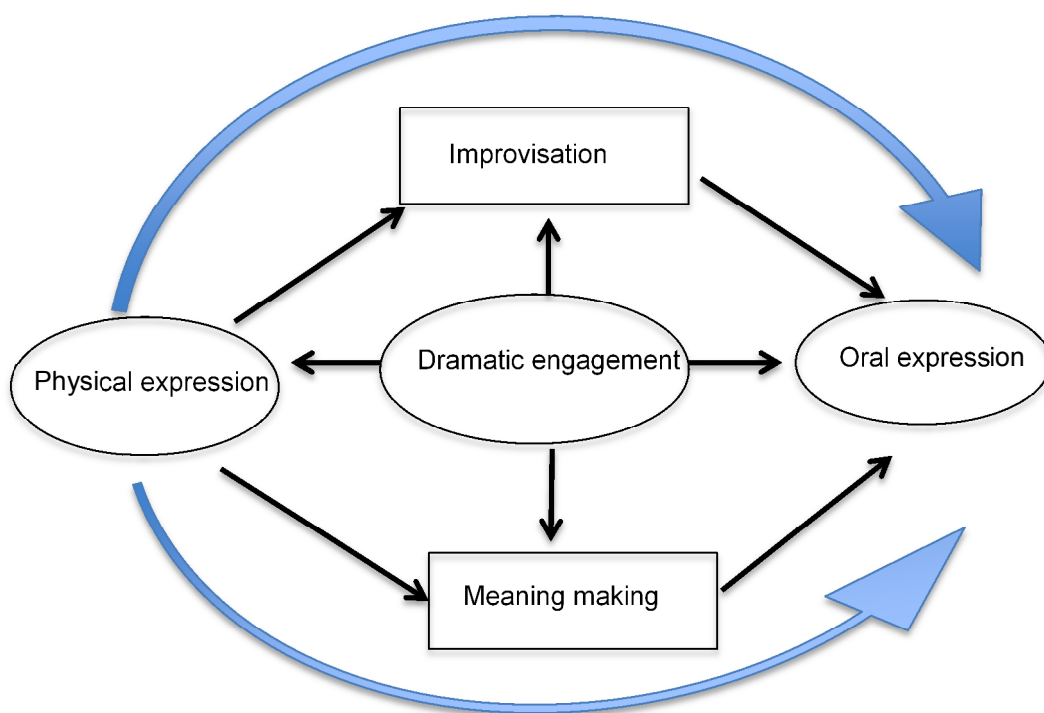
Table 13

*Interpretation: Bodily Expression and Improvisation*

Identical words	Excerpts from the node of 'bodily expression'	Excerpts from the node of 'improvisation'	Interpretation
Expressed	<ul style="list-style-type: none"> <li>-Spontaneously expressed their motion and words</li> <li>-Everyone showed different motions or ideas</li> <li>-Keep practicing words, saying, and acting out together</li> </ul>	<ul style="list-style-type: none"> <li>-Saying 'Here's water'.</li> <li>-They expressed their idea in simple sentences</li> <li>-One boy as an enemy verbalised</li> </ul>	Expressing ideas physically and orally
Spontaneously	<ul style="list-style-type: none"> <li>-Everyone spontaneously decided their roles</li> <li>-They spontaneously acted the words out</li> <li>-Spontaneously expressed their motions and words</li> </ul>	<ul style="list-style-type: none"> <li>-Pupils were excited and spontaneously expressed their motions and words</li> <li>-They spoke out spontaneously</li> <li>- They spontaneously improvised the dialogues</li> </ul>	Autonomous oral response via physical and emotional immersion
Move	<ul style="list-style-type: none"> <li>-Pupils moved their bodies and made sounds</li> <li>-I guided them to move their bodies and then freeze</li> <li>- They moved their bodies and made storms</li> <li>- Pupils tried to use their hand motions and gestures</li> </ul>	<ul style="list-style-type: none"> <li>-Pupils moved their bodies and made sounds</li> <li>- I guided them to move their bodies</li> <li>- Spontaneously expressed their motions and words</li> <li>- Pupils moved and stopped to pretend to be a tree</li> <li>- Pupils moved a little by breeze then moved a lot by strong wind (they pretended to be a tree)</li> </ul>	Physicalising meaning
Words	<ul style="list-style-type: none"> <li>-Spontaneously expressed their motions and words</li> <li>-Experienced the meaning of the words through their bodily movement</li> <li>- Keep practicing words by saying and acting out together</li> <li>- Teacher and pupils made motions to describe new words</li> </ul>	<ul style="list-style-type: none"> <li>- Remembered the meaning of the words very well</li> <li>- They spontaneously acted the words out</li> <li>- Acting out about some words that they learned last time</li> </ul>	Meaning making via physical improvisation
Make[Made]	<ul style="list-style-type: none"> <li>- Pupils moved their bodies and made</li> </ul>	<ul style="list-style-type: none"> <li>- They were enthusiastic to make sentences</li> </ul>	Conveying ideas

	sounds together - They moved their bodies and <b>made</b> storm or ocean sounds - Pupils <b>made</b> their bodies small and pretended	- Pupils <b>made</b> some sounds as their characters - They <b>pretended</b> to be a tree - A volunteer who <b>pretended</b> to be a king tells and leads the story	physically and orally
Improvised	-I <b>improvised</b> the story, and pupils moved -They <b>improvised</b> what they understood - Just sensed it through bodily <b>improvisation</b> - Pupils enjoyed physical <b>improvisation</b> of 'trees growing'	- They instantly <b>improvised</b> the scene - It allows <b>improvisation</b> - Usually we <b>improvise</b> the text to understand it - Pupils spoke while <b>improvising</b> - They spontaneously <b>improvised</b> the scene and dialogue	Deep understanding
Bodies	- Pupils moved their <b>bodies</b> and made sounds together - Pupils made their <b>bodies</b> small and pretended to sleep - Being a part of a tree using <b>bodies</b> - Using pupils' <b>bodies</b> to show what's going on	-Pupils moved their <b>bodies</b> and made sounds together - Move their <b>bodies</b> and then freeze sometimes	Body as a tool, i.e. non-verbal language
Acting	-They spontaneously <b>acted</b> the words out - <b>Pretended</b> to sleep in the ground - <b>Acting</b> out as the characters - <b>Acting</b> out while the teacher reads the story again	- They spontaneously <b>acted</b> the words out - Pupils move and stop to <b>pretend</b> to be a tree - Pupils think and <b>act</b> out how a tree grows up from a seed to a big tree - Listening to the teacher's direction and <b>acting</b> out the teacher's story	Dramatic engagement

The analysis above (see Table 13) shows the excerpted text of each word in the two categories (bodily expression and improvisation) and my interpretation of each categorised context. Adhering to my intention to construct knowledge regarding the body, drama, and foreign language, I thoroughly read and re-read the text. Finally, I gained understanding of the whole phenomena and subsequently created a figure (see Figure 22), as below.



*Figure 22* Correlations of Dramatic Engagement,  
Physical and Oral Expression, Improvisation, and Meaning Making

The figure above (see Figure 22) explains the intricate correlations of dramatic engagement, physical and oral expression, improvisation, and meaning making. That is, it was noticeable that, when engaged in a dramatic situation, young EFL children tended to be immersed in the activities such as physical expression, oral expression, meaning making, or improvisation. I observed that these four kinds of activity occurred either independently or correlatively. For example, sometimes the children just acted out the meaning of the word with their bodies without any verbalisation, or other times they simply spoke out dialogue without any action. Accordingly, their physical and oral expressions were independently carried out in this type of event. However, at other times, the children's physical expressions generated oral outcomes via improvisations or meaning-making processes. The phenomenon in the latter event signifies that there are certain correlations

between the body, improvised drama, and oral outcomes of foreign language. That is, children's use of a foreign language is initiated by the truthful and natural impetus of creating meaningful context while improvising or acting out, which is often prompted by physical engagement.

In conclusion, in the EFL classrooms of the 7~9-year-old children, dramatic engagement facilitated the children's oral language use by motivating them to create meaningful context. It was noticeable that the children's physical expressions became the important generators of their oral language outcomes while allowing them to create their own context by improvising or acting out their ideas. Hence, I contend that, in this case classroom, the correlations of body, improvised drama, and foreign language use were significantly present. Moreover, the children were located in the centre of the meaning-making process, by which their foreign language could be spoken within meaningful context. Kao and O'Neill (1998) mention that, in drama, 'The language that arises is fluent, purposeful and generative because it is embedded in context' (p.4). In accordance with this notion, drama in this foreign language classroom increased the children's practical and authentic language use by allowing them freedom to move while creating meaningful context.

## **7.9. Summary of the Second Case Study**

Throughout this second case study, I investigated the EFL classroom of 7~9-year-old children by triangulating data from field notes, interviews, and classroom observation records. My interpretation of the context, knowledge construction,

and theory building were significantly influenced by the non-positivists' worldview, specifically, the hermeneutical axiom. Gadamer outlined the essential constructs in hermeneutics as the hermeneutic circle, dialogue, and fusion of horizon (Gupta et al., 2012). The hermeneutic circle refers to a procedure in which a researcher strives to understand the phenomena in the text as a whole as well as the individual parts by reading and re-reading the text. Throughout continuous dialogues with the text, the researcher deepens understanding and gains knowledge. The fusion of horizon occurs when a researcher develops new understanding while his or her past experiences, references, and beliefs influence the knowledge construction.

In accordance with the non-linear hermeneutic paradigms, I observed and interpreted the data without elimination of my own subjective worldview. Eventually, I came across the emergence of certain themes in the data. In this 7~9-year-old EFL classroom, when the children were immersed in dramatic situations, their natural, fluent, and spontaneous verbalisations were frequently noticed, which was quite different from the 4~6-year-old EFL children, whose oral language outcomes were often distracted by their struggles with using English as a foreign language.

Acknowledging such a significance of dramatic engagement as an impetus for the oral language outcomes of 7~9-year-old children, I carefully looked into the theme of 'dramatic engagement'. Then, I recognised its main sub-categories of 'bodily expression' and 'improvisation'. First of all, by examining the context of 'bodily expression', I explained the ways in which the physical commitment of the EFL children impacted on their language performance. That is, through

expressing words or text with their bodies, these children not only experienced the meaning of the foreign language but also were provoked to think deeper and create more meaningful context. With much desire to share their ideas and thoughts, the children were naturally engaged in social interactions mainly through oral communication. Therefore, I came to the conclusion that the EFL children's oral language outcomes were impacted by factors such as physical engagements, meaning construction, and social interactions in the context of drama.

The above analysis answered my early questions concerning the relation between body and language, the impact of bodily expressions on oral language outcomes, and other factors to influence verbal interactions. In addition to this understanding, throughout the ongoing investigation, I found that there were correlations between body, improvised drama, and the oral language outcomes of young EFL learners. In conclusion, this case study with 7~9-year-old EFL children led me to view the significance of physical engagement and improvised drama that drove children's natural oral language outcomes by allowing their existence as social beings who could actively interact and create their own meaning.

## **Chapter Eight: The Third Phase. Case Study 3**

### **8.1. A case of EFL Teachers of Young Learners**

Seeking complex and profound knowledge formation grounded upon the qualitative paradigm, at the early stage, I planned to carry out this research with the inclusion of both children's and teachers' responses. This was due to my intention to invite a wide spectrum of voices that could be reflected in a deeper level of theory construction. The previous demonstrations of the first and the second cases presented descriptions of young EFL learners' responses toward creative drama. In this chapter, I will discuss the third case study, which was conducted with teachers' reflections and statements regarding their classroom practices of creative drama and observations of their pupils.

#### **8.1.1. Selecting a unique case**

To begin with the story of the teachers' case, I will briefly portray how and why I selected this case as a researchable one. While I was working in the EFL teaching industry, around 2000 in Korea, I witnessed that young learners' English education was thriving and teaching jobs in English kindergartens or private schools were increasing. In this stream, many Koreans who were fluent in the English language started their careers as English teachers for young learners. Many of them were not in a teaching field before, nor confident in teaching English to very young children. Therefore, the relevant teacher training was

urgently needed, which urged many universities to launch degrees or certificate programmes related to teaching English to young learners.

Under this circumstance, in 2005, I began to teach at the graduate school of Soongsil University in Seoul and opened my courses in the Early English Education Department. I instructed arts-based teaching methods, including creative drama, storytelling, arts integration, and children's games and play. I devised the application of these methods into teaching English for young learners, which was very well received by many teachers. Among these, I paid particular attention to the methodology of creative dramatics and decided to investigate the concealed meaning further. To this end, I selected two groups of teachers from the annual intake on the creative drama course and started to explore this group as the third case for this research. I had no choice but to select this group as the case for this study because my interest was in investigating EFL teachers' responses toward creative drama methods and it was the only case or class that provided the pedagogy of creative drama for EFL teaching in South Korea.

Selecting cases from my own practices aroused my concern when dealing with bias and subjectivity issues in the data collecting process. As with the previous two cases, I was confronted with the fact that I was the 'insider'. In other words, I resided in the research field as the instructor of my subjects; hence, my status as an insider was likely to impact the data collection and the interpretation of unbiased and objective data. However, I was able to overcome this obstacle by embracing the idea of balancing the objective and subjective worlds by dexterously switching my dual roles of researcher and teacher. In addition, in dealing with the data analysis, I applied the same strategy as in the previous two



cases. That is, in the process of data gathering and analysis, I used the researcher's lens and observed the phenomena as they were and interpreted them by building rigour into the study. Furthermore, I ensured that I validated my analysis through the application of hermeneutical dialogues with the context and the researcher's legitimate prejudices, so that deep and true understanding emerged throughout the interrogation process. Therefore, while investigating the case classroom of my own teaching, I was able to establish quality and truthfulness in this study.

Despite the difficulty of building objectivity due to my dual existence as the teacher and the researcher, I persisted in examining this case classroom because it was a unique case in the field, which might be helpful to 'illustrate matters we overlook in typical cases' (Steak, 1995, p.4). Bearing this in mind, I placed the emphasis of this case study on 'understanding the case itself' (Ibid., p.8), because, 'The real business of case study is particularization, not generalization' (Ibid.). Then, throughout the exploration of this particular case, I was able to tell the story of an unknown world, in which complex relations of drama, language and social context were discovered.

### **8.1.2. Launching a journey**

As mentioned earlier, since 2005, I have been teaching the creative drama methodology course for EFL teachers at the graduate school of Soongsil University in Seoul. This unique and practical approach of integrating creative drama and EFL teaching has been well recognised by many teachers. From the academic year 2012 to 2013, on the creative drama courses, I was able to meet

two groups of teachers (totalling 14 EFL teachers). With the intention of carrying out the research, I gained their approval and collected data from these groups to investigate their responses toward the pedagogy of creative drama in EFL teaching. At this time, I had just started my PhD study, so that my view on philosophical and methodological grounds was limited. For this reason, I did not analyse the data as soon as I collected it; instead, I waited until my analysis skills were ripened. Finally, when I had gained confidence through exploring the two previous cases of the children's EFL classrooms, I was able to launch in investigating the data from the teachers' group. Hence, the data had been reserved for a quite long time even though I had collected it at the early stage of this research. In fact, the time gap between data collection and data analysis was large, which hindered me from recalling the events sharply when I embarked on the analysis. However, this time distance allowed me to be detached from my insider's view and to rely on the data itself while observing the phenomena and interpreting them from an outsider's view.

The brief sketch of the data collection of this third case study is as follows. The class was held once a week and lasted for 80 minutes. Throughout a semester, we were able to meet 15 times. In the class, the teachers were trained through practical activities with the aim of implementing creative drama methods into their EFL classrooms. They were given assignments such as devising lesson plans, conducting their classrooms with the inclusion of creative drama, and submitting their journals that reflected their classroom experiences and personal impressions. The data from the first group was collected in the spring term of 2012 by interviewing 10 EFL teachers and collecting their journals that echoed their feedback and opinions about creative drama. The second group was

organised in the autumn term of 2013, from which I interviewed four EFL teachers and collected their journals. Finally, these 14 EFL teachers' comments, including impacts, values, and difficulties of integrating creative drama into EFL classrooms, were examined using the same tool as the previous two cases, which followed the qualitative and hermeneutic grounds of analysis.

### **8.1.3. Integration of creative drama into EFL teaching**

As soon as I joined the embryonic world of teaching English to young learners, I began to experiment and scrutinise the possibility of creative drama as an alternative pedagogy. While unnatural and mechanical ways of English teaching methods were prevailing in Korea, I had glimpsed that, through creative dramatics, children would explore imaginary worlds as well as authentic language. Throughout my experience of working with young children in the past, I acknowledged that creative drama-infused classrooms tended to provide very comfortable atmospheres, in which children could open up their senses and express themselves physically, emotionally, and verbally with spontaneity. Hence, I assumed that it would create the perfect environment to build communicative competence; this is because, while making mistakes in the playful mode of communicative activities, children would naturally experience, use, and learn language. Also, its child-centred approach would allow more children to become involved in the learning process while guiding them to experience the emotional and non-verbal aspects of language. Most of all, teaching and learning would be more enjoyable. Berk and Winsler (1995) highlight the correlation between play and children's memory skills. They articulate that 'Fantasy play strengthens children's memory. Recall for both list-like and narrative information is promoted

by make-believe' (p.58). Likewise, in this safe zone of creative drama, children are guided to enter into the imaginary world while strengthening their language use.

Embracing the above assumptions, when I was invited to teach EFL teaching methodology at the graduate school of Soongsil University, I had no hesitation in introducing creative drama to the EFL teachers of young learners. Nellie McCaslin's book, *Creative Drama in the Primary Grades* (1997), was selected as a main textbook since it contained core ideas and methods for creative drama. Although this book was written for the sake of English-speaking audiences, it encompassed the fundamental pedagogy of creative drama with descriptions of practical approaches, which was convincing for EFL teachers in Korea as well. McCaslin (1997) mentions that her book was written for all classroom teachers, including those who had no drama or theatre experience before and who sought guidance in integrating drama across the curriculum:

This book is for teachers – for teachers who have some or no experience in creative drama, for teachers who plan to teach creative drama in the future, for teachers who want to or who are required to introduce and integrate creative drama into their elementary curricula (p.xvii).

Besides this openness of the methodological access, I also paid attention to the philosophical grounds of creative drama, which were reverberated in the educational objectives that McCaslin (1999, p.6) describes:

1. Creativity and aesthetic development
2. The ability to think critically
3. Social growth and the ability to work cooperatively with others

4. Improved communication skills
5. The development of moral and spiritual values
6. Knowledge of self
7. Understanding and appreciation of the cultural backgrounds and values of others

These objectives highlight the growth of the creative, social, cultural, and communicative domain of human beings through drama education. It occurred to me that encompassing the above values in English teaching for young children would redirect the current trend of goal-orientated, language performance-based pedagogy in EFL teaching in Korea. Whereas the harmfulness and the side effects of English education for young learners were reported, by inviting such views of educating children to grow as healthy social beings, I hypothesised that the perspectives and the pedagogy of Korea's EFL teaching for young children could alter its direction with respect to meaningful communication.

By incorporating such ideas and the vision of drama-based EFL teaching, I planned to introduce the philosophical and methodological grounds of creative drama to EFL teachers of young learners. The following sections describe the course objectives and syllabus (see Table 14) that were devised for the graduate study programme of the integration of creative drama into EFL teaching. The course objectives emphasised enabling teachers to gain practical and pedagogical knowledge of creative drama for EFL teaching. The syllabus was constructed according to the main textbook of McCaslin (1997).

*Course objectives:*

- *To understand the theory and the uses of drama in education*

- To explore the values of drama and its application in teaching English as a foreign language
- To experience children's imaginative world and develop further skills in creative arts and drama
- To enhance practical skills for conducting early childhood EFL classes through applying creative drama methods

Table 14

*Course Syllabus*

Week	Keyword	Description	Text <i>Creative Drama in the Primary Grades</i> (McCaslin, 1997)
1	-Educational theatre -Creative drama -Process drama	Introduction to drama in education	Chapter 1. Creative drama and its place in the classroom
2	-Imagination -Creativity -Sensory awareness	Imagination exercise	Chapter 2. Imagination: The starting point
3	-Children and movement -Telling stories through movement	Exercise body awareness and spatial perception	Chapter 3. Developing body awareness and spatial perception
4	-Sound and motion stories -Imagination and pantomime	Explore movement and mime	Chapter 4. From movement to mime
5	-Improvisation	Improvisation: Characters move and speak	Chapter 5. Improvisation
6	-Playmaking	How to make plays from stories	Chapter 6. Making plays from stories
7	-Choral speaking -Poetry and dance	Improvise poetry	Chapter 7. The possibility in poetry
8	-Puppets -Masks	Making and handling puppets and masks	Chapter 8. Puppets and masks

9	-Integrated project	Discussion of the possibility of creative drama in EFL teaching	Chapter 9. Drama as a teaching tool
10	-Types of production -Values of seeing a play	Trip to a theatre	Chapter 11. Going to a play
11	-Lesson plan	Devising lesson plan	Chapter 12. Putting it all together
12	Performing a story: Practice	Choosing a story	Hand out
13	Rehearsal	Improvising a story	Hand out
14	Rehearsal	Shaping a play	Hand out
15	Presentation	Performance	NA

Equipped with much pioneering spirit in this undeveloped field, I was eager to experiment with the impact of creative drama on EFL teaching. Even though I was able to meet hundreds of teachers who signed up for my creative drama course over a decade, I investigated only 14 teachers' responses with the intention of in-depth analysis. As the majority of EFL teachers in Korea were not acquainted with the pedagogy of drama, those teachers also did not have previous experience or knowledge of creative drama. Accordingly, their responses could establish reliable data that reflected the factual opinions of current EFL teachers of young learners in Korea. The following section portrays the background of those teachers.

#### **8.1.4. About the teachers**

As pointed out earlier, in around 2000 in Korea, the children's English education industry was blossoming, which generated a growing number of English teachers for young learners. The public education system did not endorse English

programmes for young learners, thus private kindergartens, schools, academies, or publishing companies embarked on creating and offering English programmes for children. Those private institutes and companies hired many Korean jobseekers who were confident or interested in English language teaching; accordingly, they could start their first or second careers as children's English teachers. With regard to this movement, Choi and Cho (2007) contend that private English academies and related industries were rapidly expanding, which engendered a shortage of professional teachers, while the government did not support English education for young learners. They further report that, owing to the non-legitimate condition of young learners' English education in kindergartens, in reality, the majority of kindergartens provided English education to children by deforming the class name as 'extracurricular activities'. Choi and Cho (Ibid.) also stress that those English teachers working for kindergartens were mostly from publishing companies that accredited their teachers to private institutes in pursuit of sales of their books and materials. Under this circumstance, the majority of teachers of young learners were focused upon book sales, rather than trained with reliable teaching methods to fulfil their qualification.

The English teachers I met at Soongsil University were also those who worked for private schools, kindergartens, or publishing companies, although a few of them worked for public schools or other associations. The following table illustrates their affiliations.



Table 15

*Affiliations of Teachers*

Number	Name	Affiliation
1	TY	Public afterschool
2	HA	Public school
3	BS	Public school
4	SJ	International school, kindergarten
5	SE	Library
6	JY	Publishing company
7	HJ	Publishing company
8	YH	Publishing company
9	NY	Private academy
10	JS	Private academy
11	HR	Private kindergarten
12	SK	Private kindergarten
13	YM	Private kindergarten
14	JS	Private lesson

As shown, three of them worked for public schools and others were affiliated with publishing companies, private academies, or private kindergartens. Also, there was one librarian who wanted to take the course for her own interest. Except for this one librarian, everyone was working in the field of young learners' English education, so that they gained easy access to apply creative drama methods into their EFL classrooms and promptly reported children's responses and their feedback in their journals. At the end of a semester, I collected their journals to examine their responses toward creative drama. Besides the journals, I

conducted interview sessions, which enabled me to gain considerable data that transcribed their stories, comments, and experiences while exploring and applying creative drama-integrated EFL classrooms. The following sections illustrate the procedure of data collection and analysis.

## **8.2. Data Collection**

### **8.2.1. Semi-structured interviews and focus group**

As mentioned above, the responses from the 14 EFL teachers who took the creative drama course at the graduate school from 2011 to 2012 provided significant data to pursue this case study. Their interview data was collected immediately after each semester's coursework. Since I sought to gain significantly qualitative information, with an attempt to seize open responses from the interviewees, the interviews were conducted in a semi-structured format. According to O'Tool and Beckett (2010), a semi-structured interview gives the opportunity to collect unexpected insight while allowing the interviewer to seek clarification, invite expansion, or explore a response further. Hence, the method of a semi-structured interview would enable the qualitative researcher to obtain varieties of responses or opinions within a common framework (Ibid.). Likewise, Longhurst (2010) defines the semi-structured interview as follows, highlighting its conversational manner that serves to attain real issues via its less structured format:

A semi-structured interview is a verbal interchange where one person, the interviewer, attempts to elicit information from another person by asking questions. Although the interviewer prepares a list of predetermined questions,

semi-structured interviews unfold in a conversational manner offering participants the chance to explore issues they feel are important (p.103).

Bearing this in mind, even though I prepared a set of interview questions, I let the conversation flow naturally while guiding the direction when needed. I was also keen to follow up interesting developments and allow the interviewees to elaborate on certain issues (Dornyei, 2007). In the process of carrying out the interviews, I acknowledged the importance of sensitive and professional interview techniques that could facilitate the interviewee's motivation to share their inner thoughts, by which the interview could move forward. Concurrently, I had to be responsible 'to elicit the kind of data sought, giving appropriate verbal and non-verbal feedback to the respondent during the interview' (Cohen et al., 2007, p.362). Accordingly, throughout this semi-structured type of interview, I understood that an interviewer's dexterous skill was needed in order to handle the dynamics of the situation, by which rich and validated data could be gained in order to answer the research questions.

In conjunction with this semi-structured interview format, focus groups were also conducted. Longhurst (2010) defines a focus group as 'a group of people, usually between 6 and 12, who meet in an informal setting to talk about a particular topic that has been set by the researcher' (p.105). Given that, I undertook the focus group interview within a small group (about 3~5 teachers) to create a synergistic environment that could result in a deep and insightful discussion (Dornyei, 2007). By facilitating this within-group interaction, either expected or unexpected high-quality data was obtained. To some degree, focus groups and semi-structured interviews share common characteristics in that they are conversational and informal in tone (Longhurst, 2010). They also seek non-linear responses from

interviewees in order to explore the subject from many angles. Krueger and Casey (2000, p.xi) articulate the essence of these interview styles:

It is about paying attention. It is about being open to hear what people have to say. It is about being non-judgmental. It is about creating [a] comfortable environment for people to share. It is about being careful and systematic with the things people tell you.

On that account, I tried to establish a comfortable atmosphere for the participants to feel secure and talk freely (Cohen et al., 2007). Hence, the interview places were chosen as cafés near the university campus, in which the teachers could relax themselves and spontaneously elaborate on their impressions and experiences about creative drama in EFL teaching.

During the process, I tried to eliminate my presence as an instructor, but retain it as an interviewer. Thus, I was careful not to reveal my biases and judgmental opinions; instead, I endeavoured to maintain my neutral stance while having appropriate interactions with the interviewees. I also tried 'to maintain good rapport with the interviewees. This concerns being clear, polite, non-threatening, friendly and personable, to the point, but without being too assertive' (Cohen et al., 2007, p.362).

To conclude, within these semi-structured and focus groups interviews, the interactional and interpersonal aspect of conversation was highly valued in pursuit of thick descriptions in the qualitative data. Hence, I allowed the discussions to unfold naturally by following the participants' stories and any other issues that they thought important. However, I also made sure that all the prepared interview questions were covered throughout the process. Eventually,

within the content of the interview frames, as below, the interview sessions were carried out while facilitating vivid and diverse responses from the participants.

### Interview questions

[Interviewee: Teachers' group – Case 3]

1. *In what ways do you think drama impacts on students' learning?*
2. *Have you ever tried drama activities in your classroom? What was the response from the students? And what was your impression?*
3. *In what ways would creative drama be beneficial when it was implemented into EFL teaching?*
4. *Based on your experience, what kind of drama methods would be useful in EFL classrooms? Why?*
5. *How did you apply creative drama into your lesson? How did this trial impact on your normal teaching style or philosophy?*
6. *Do you think creative drama can facilitate the learning autonomy of children? Why?*
7. *Do you like to keep developing and integrating drama into your teaching?*
8. *Did you feel difficulty when applying drama activities into your classroom? Why?*

Retaining the interview questions above, from 2011 to 2012, I organised, scheduled, and conducted five sessions of interviews, as below.

Table 16

*Interview Place, Time, and Duration*

Interview Group	Place	Time	Duration
A	Cafe	June 2011	80 minutes
B	Cafe	July 2011	90 minutes
C	Cafe	July 2011	80 minutes
D	Cafe	Sep 2011	40 minutes
E	Cafe	Dec 2012	60 minutes

In each session, I invited 3–5 teachers to a café near the university. The interviews lasted about 40–90 minutes and were audio-recorded and transcribed for further analysis. In 2016, when I started to analyse the interview data, NVivo for interview analysis was highly developed; thus, I took advantage of this and utilised it efficiently. That is, I did not have to transcribe the whole interview contents. Instead, as I listened to the recorded interviews that were saved in NVivo, I could select the significant parts, and transcribe and code them simultaneously. Despite the efficiency of the transcription tool for audio recordings, it was an ongoing procedure to listen to the thick descriptive contents, sort out the themes, and decode the core ideas.

**8.2.2. Teachers' journals**

In conjunction with the interview data, the teachers' journals (or diaries) were collected to examine the participants' own descriptions and interpretations toward creative drama-integrated EFL lessons. The term 'diary studies' could be used

interchangeably with 'journal studies' (Nunan, 1989). In this study, I will use the term 'journal', even though 'diary studies' commonly appear in a research world. Diaries often imply the records of personal events and emotions of daily experiences. In contrast, 'journal' connotes a wider spectrum of views and a more professional outlook for each individual; thus, I rather chose to use the term 'journal' since I intended to investigate the latter aspect of teachers' stories throughout this analysis.

The same graduate students who participated in the interviews consented to provide their journals. Considering the problem of contamination of data, until the end of semester, I did not give any notice of my intention to analyse their journals for this research (Numrich, 1996). Except for one participant who was a librarian, all of the participants (13 teachers) were teaching in young learners' EFL classrooms, so that I encouraged them to freely devise their lessons with the inclusion of creative drama activities. They were assigned to write their journals immediately after each lesson, containing their personal reflections as well as descriptions of the students' reactions in their journals. At the end of the semester, each teacher had 15 journal entries.

Carrying out journal studies allowed me to obtain rigorous qualitative data for the following reasons. An element of qualitative study is to try to elicit the participants' own descriptions and interpretations of events and behaviours (Dornyei, 2007). Hence, investigating the teachers' journals enabled me to access the feelings, thoughts, or activities from the insider's point of view. At the same time, the teachers' accounts of phenomena constructed objective descriptions, which empowered the credibility of the study. Also, journals were written immediately

after or during certain activities, which ensured that more detailed and reliable data was gathered. Regarding the diary's trustworthiness, Latham (2010) mentions:

By asking people to note down when they are involved in a certain activity either during or immediately afterwards, research is not so beholden to the capriciousness of memory. Diaries can thus produce more detailed, more reliable and often more focused accounts than can other comparable qualitative methodologies (p.191).

As mentioned earlier, I gathered these journals and the interview data at the beginning of my PhD study. However, with the attempt to conduct more profound and effective analysis of the data, I did not begin to analyse the data until I could see the wider view of the study. Meanwhile, I came across NVivo, which efficiently assisted in storing, sorting, inspecting, and interpreting the data. By the time I began to analyse this third case study in 2016, the software was upgraded to NVivo 11, so that I had to train myself again to be familiar with this new analysis tool, which was basically equivalent to NVivo 10 but equipped with more sophisticated design and analytic functions.

### **8.3. Data Analysis**

The journals and the interview data were stored in NVivo 11, and triangulated and examined through thematic analysis, by which certain categories appeared to investigate the research problems. By the constant coding process, the analysis was organised to present the teachers' views on the impact of creative drama on young EFL children, particularly in relation to the teaching methods of



creative drama and communicative language teaching. Also, the analysis contributed to reveal in what ways creative drama teaching methods could be beneficial in teaching English to young learners.

### **8.3.1. Open and axial coding: Emergence of themes**

Once the interviews and teachers' journals were stored in NVivo 11, I began to explore them and identify units of analysis for meanings, feelings, actions, events, and so on (Cohen et al., 2007). I implemented the same coding process and method as in the previous case studies. In general, coding is:

the process of disassembling and reassembling the data. Data are disassembled when they are broken apart into lines, paragraphs or sections. These fragments are then rearranged, through coding, to produce a new understanding that explores similarities, differences, across a number of different cases. The early part of coding should be confusing, with a mass of apparently unrelated material. However, as coding progresses and themes emerge, the analysis becomes more organized and structured (Ezzy, 2002, p.94).

Throughout the previous coding experiences with the first and the second case studies, I gained a thorough knowledge of coding. I knew that certain concepts or themes would emerge throughout the ongoing coding process. However, at the initial stage of the coding, I felt quite overwhelmed by the large amount of data. Each teacher's 15 journal entries were thick and the interview data was very long and not yet transcribed. In terms of interview files, NVivo had an efficient tool that assisted in my transcribing work, as explained earlier. Hence, with an aid of NVivo, I was able to save energy and time, and then eventually read through the stored data line by line. While trying not to impose my preconceptions but also

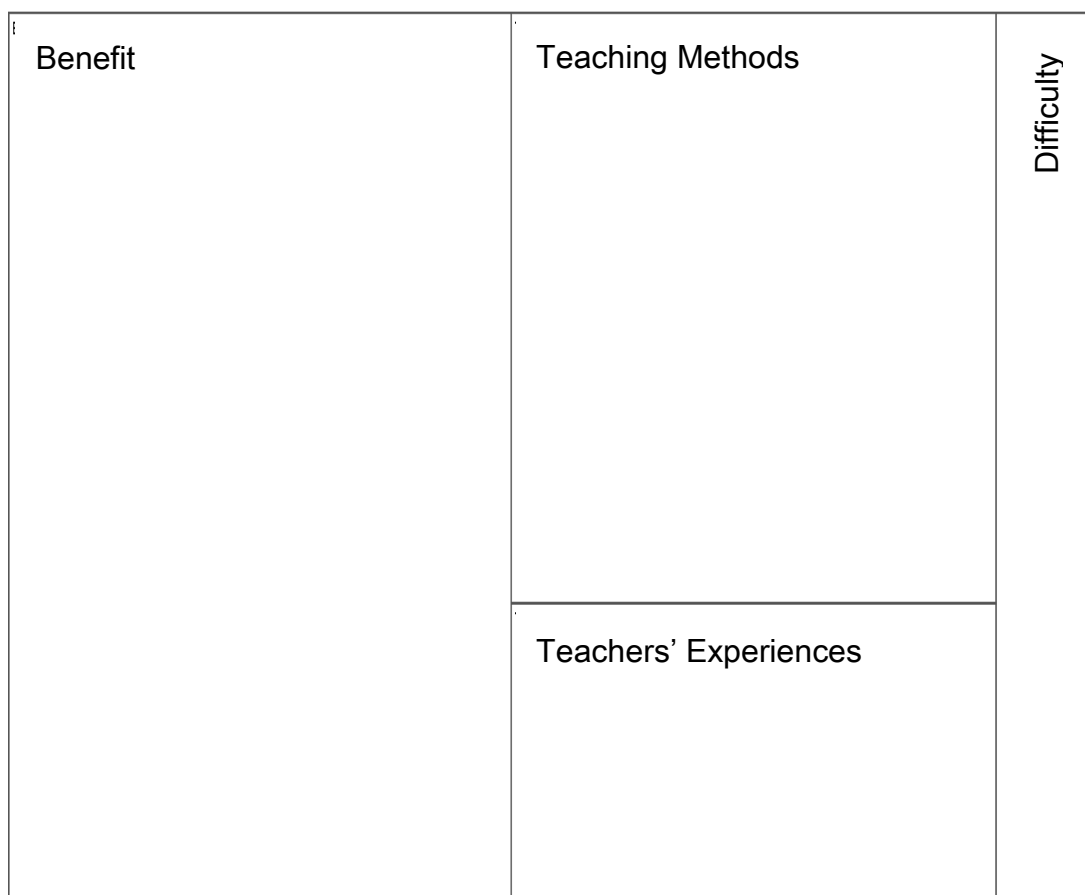
admitting the influence of my past experiences and personal history, I carefully listened to the data, interpreted certain concepts, and named them into categories.

By applying within-method triangulation,<sup>15</sup> categories (nodes) were classified into themes while amalgamating the interviews and journals. At the initial or open coding stage, I endeavoured to identify certain concepts or distinct events in the data. NVivo facilitated this process of coding the text by allowing for the creation of nodes that represented the identified concept. Thus, once the node was created to represent a certain concept, 'the relevant text that pertained to that concept was stored at that node' (Hutchison et al., 2010, p.289). The open coding concurrently occurred with axial coding, which refers to the process of relating categories to their sub-categories (Ibid.). While linking categories at the level of properties and dimensions, 'I went through all the initial nodes again, sorted all the nodes into categories, created new categories, and grouped nodes if necessary' (Nguyen, 2014, pp.70–71). During this process, I grouped the categories into themes, which is 'the cognitive process of discovering and manipulating abstract categories and the relationships among those categories' (LeCompte, Preissle, Tesch, Lecompton, 1993, p.239). Considering the credibility of the analysis, I conducted the second coding, by which time the coding was saturated while constructing deeper and wider meaning in the data.

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<sup>15</sup> See Triangulation in Chapter Five (p.130).

Throughout the strenuous process of coding and conceptualising, I came to see the whole picture of this study. In the end, NVivo organized the whole categories efficiently and illustrated a hierarchy chart <sup>16</sup>(see Figure 23) as below.



*Figure 23 Hierarchy Chart: Themes in the Data of the Third Case Study*

The figure above (see Figure 23) shows the whole patterns of coding and displays the sizes of different categories (nodes) compared by the number of references they contained, which enabled me to behold the broad landscape of

<sup>16</sup> The term 'Hierarchy Chart' in NVivo 11 is equivalent to the term, "Tree Map" in NVivo 10. I used Hierarchy Chart throughout Case Study 3, in which the analysis tools of NVivo 11 were utilised. In Case Study 2, I used Tree Map because I employed the tools of NVivo 10.

data interpretation. In conjunction with this chart, the experiences of conducting the open and axial coding allowed me to grasp the emerging themes in the data, by which I began to scrutinise deeper meaning while constructing thorough knowledge to answer the research problems.

### 8.3.2. Uncovering the themes

The hierarchy chart above (see Figure 23) demonstrates that there are four major themes in the data, which fall into the four large-scale categories of 'benefits (of creative drama)', 'teaching methods', 'teacher's experiences', and 'difficulties'. The number of references for each theme or a category are summarised in the table below (see Table 17).

Table 17

*NVivo Analysis: Themes and Number of References of the Third Case Study*

Theme (category or node)	Number of references
Benefits (of creative drama)	295
Teaching methods	249
Teacher's experiences	84
Difficulties	63

Each large category or theme consisted of many sub-categories, which are displayed in the table below (see Table 18).

Table 18

*Categories, Sub-categories, and Number of References of the Third Case Study*

Themes/Categories	Sub-categories	References
<b>Benefits</b>		<b>295</b>
	Language performance	139
	Lowering anxiety	32
	Enjoyment	26
	Confidence	19
	Creativity	19
	Spontaneity	16
	Growth	16
	Motivation	14
	Positive change	11
<b>Teaching Methods</b>		<b>249</b>
	Movement	75
	Imagination	35
	Dramatisation	33
	Group work	29
	Use of props	25
	Process-centred work	20
	Teacher's support	13
	Creative process	10
	Sensory awareness	9
<b>Teacher's experiences</b>		<b>84</b>
	Shift	25
	Awakening	22
<b>Difficulties</b>		<b>63</b>
	Absence of support	9

Lack of confidence	6
Impromptu situation	6
Insufficient resources	5
Heavy workload	3
Shortage of time	3

Based on this overview, I began to look at each theme closely in order to listen to the stories in the data that might explain the teachers' perceptions, understanding, and experiences with creative drama-integrated EFL classrooms for young learners. The following sections uncover the stories of four major themes in the data: benefits of creative drama, teaching methods, teacher's experiences, and difficulties. The stories were told from the evidence in the data, i.e. the context of coding references.

#### **8.4. Benefits of Creative Drama in EFL Classrooms**

Now, I will unfold the stories and analysis of the teachers' knowledge regarding the benefits of creative drama in EFL teaching for young learners. It was noticeable that the largest portion of data contained the teachers' comments on the benefits of creative drama, under which there existed sub-categories such as 'language performance', 'enjoyment', 'creativity', 'spontaneity', 'lowering anxiety', 'positive change', 'motivation', 'confidence', and 'growth'. With the aid of NVivo, I was able to capture easily the coding references of this node (benefits of creative drama) as the excerpts below show.

[Coding references of benefits of creative drama]

-I could see the growth of the children in terms of their confidence.

-I applied creative drama methods for teaching vocabulary such as nouns or verbs and the response from children was huge, i.e. they considered the drama activity as a game or play and asked to do it over and over again. Especially, some children could reinforce their oral outcomes and gained confidence in speaking.

-Children came to enjoy the English class.

-I think the benefit of creative drama is that children are really motivated to learn through the process. They think that it is not study even though they are learning a lot. They really enjoy learning without any pressure.

-I think movement is really efficient to apply in the class because I saw that children became very spontaneous when we integrated movement into the lesson.

-I was very impressed by the creative process of creative drama. Rather than imposing fixed ideas on children, we can guide them to create anything on their own. I liked the activities such as 'role on the wall', or 'story circle'. If we apply them for teaching upper grades, we can extend the activity to the creative writing or grammar, too.

-Children are doing group work while doing drama, which gives them the opportunity to learn beyond language learning. Their potentials are revealed through the process.

-There's no right and wrong answer in this type of lesson, so that children can gain confidence in expressing themselves.

Whilst investigating these remarks on the benefits of creative drama, I noticed that teachers particularly commented on the impact of creative drama on the pupils' language performance. Consequently, the analysis revealed that the

effectiveness of creative drama on the language performance was identified in five domains: first, it facilitated oral outcomes; second, it allowed natural exposure to a target language; third, it increased memory skill; fourth, it enhanced comprehension skill; and fifth, it promoted extensive writing. NVivo displayed the contents and the number of references for each category as shown in the table below (see Table 19).

Table 19

*Sub-codes of Language Performance*

Sub-codes of	Coding references	Number of
Language	(Data supporting the code)	references
performance		
<b>Oral outcomes</b>	<p>-I applied creative drama methods for teaching vocabulary such as nouns or verbs and the response from children was huge, i.e. they considered the drama activity as a game or play and asked to do it over and over again. <u>Especially, some children could reinforce their oral outcomes and gained confidence in speaking.</u></p> <p><u>-Children can use language through movement.</u> That's the beneficial point of applying creative drama in English class.</p> <p>-Movement helps children <u>speak out.</u></p> <p>-Once they learned the lines, <u>they applied them in playtime,</u> too.</p> <p><u>-Enhances their oral language outcomes.</u></p> <p>-I was surprised that they learned one sentence, 'Give me my cap' very naturally. It was not mechanical at all, but <u>they learned the meaning of the sentence through their experience and they could apply that structure of a sentence in other situations, too.</u></p> <p>-That is because <u>role-play helps them speak out freely</u> without any limited forms.</p> <p>(The rest is omitted)</p>	23



<b>Natural exposure</b>	<p>-When applying drama into the English lesson, children showed positive attitudes to learning and <u>they developed the skills to use language in a very natural circumstance.</u></p> <p>-Once we dramatised the 'caps for sale' story in the class in a very simple way. I was surprised that they learned one sentence, 'Give me my cap' <u>very naturally.</u></p> <p>-I think pantomime is a great method to apply in the English classroom because children <u>acquire language very naturally</u> through movement, which appeals to moms.</p> <p>-역할을 돌아가며 하면서 대본을 여러 번 반복해서 듣고 보면서 역할의 동작을 자연스럽게 즉흥극으로 표현할 수 있게 되고 대사를 외워서 하는 부담 없이 편안하게 영어 표현을 익히게 되는 기회를 제공하게 되는 것 같다. (Translation: It seems that students <u>learn English expressions very naturally</u> without pressure to memorise lines by improvising roles.)</p> <p>-아이들이 문장과 단어를 자연스럽게 뱉을 수 있다고 생각하게 되었습니다. (Translation: I thought that children speak out words and sentences <u>in a natural way.</u></p> <p>(The rest is omitted)</p>	17
<b>Memory</b>	<p>-I tried to teach words to my son through creative drama and he <u>remembered the words quite well.</u></p> <p>-I think children remember words very well through drama activities. And after working on drama, <u>children remembered the story much better than before.</u></p> <p>-And <u>he memorised the lines by himself.</u></p> <p>-I use the pantomime a lot to <u>review or introduce vocabulary.</u></p> <p>-When I tried drama with students, I noticed that <u>they came to recognise words easily and naturally.</u> Once we dramatised the 'caps for sale' story in the class in a very simple way. I was surprised that they learned one sentence, 'Give me my cap' very naturally.</p> <p>-<u>It is a very good memory game for young children.</u> As we know, it is very difficult to memorise all the children's names at one time, but if we use this activity, it will be easy to remember their names.</p> <p>-Story telling through movement is a way of <u>enabling children to remember the story.</u></p> <p>(The rest is omitted)</p>	13
<b>Comprehension</b>	<p>-Drama is a good tool for students to <u>perceive the meaning of the language easily.</u></p> <p>-It was just a story reading class before, but now I do</p>	10

story dramatisation with children, which helped them to understand the story better and increase their motivation.

-역할은 누구이며 어디에 있고 어떤 상황인지를 대화와 몸동작 소리 등으로 표현한다. 보는 사람들은 그 상황을 이해하고 이야기한다. (Translation: With body, sound and dialogue, they express certain situations such as who they are, where they are. And the audience understands the situation and discusses it.)

-즉흥적으로 역할극을 하면서 동화의 내용을 완전하게 이해 할 수 있게 되고... (Translation: They completely understand the story by role-playing and improvisation.)

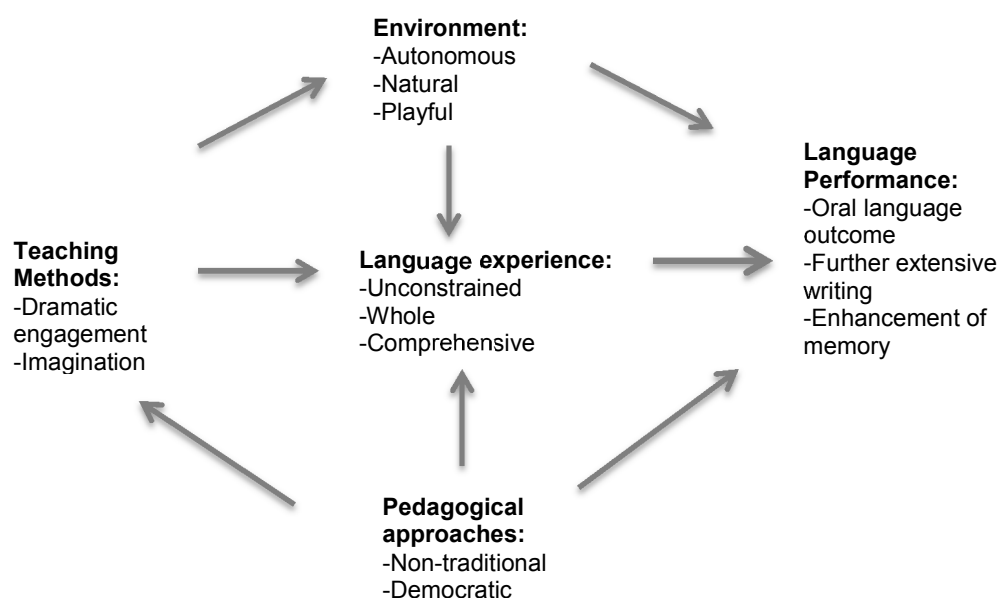
-동물단어를 말하며 흉내내는 동작을 통해 아이들은 더욱 쉽게 단어와 뜻을 인지 할 수 있음을 알게 되었다. (Translation: Children easily perceived the meaning of the words and the context by acting out and verbalising them.)

-페들러의 심리와 중요한 문장을 표현하며 일어난 사건의 순서와 줄거리를 쉽게 표현 할 수 있었습니다. (Translation: We could easily illustrate the sequence of plot while verbalising important sentences and expressing the peddler's psychology.)

(The rest is omitted)

<p><b>Extensive writing</b></p>	<p>-If we apply them for teaching upper grades, we <u>can extend the activity to the creative writing or grammar, too.</u></p> <p>-이 활동의 범위를 확대하여 내용과 관련된 단어나 문장을 이용하여 쓰거나 읽기 활동으로 이어 나갈 수 있다. (Translation: <u>We can extend this activity to reading or writing activities</u> by integrating related words and sentences.)</p> <p>-이어 그 상황을 영어로 표현: 쓰거나 말하게 하는 활동으로 연결 지을 수 있다. (Translation: <u>We can extend this situation to speaking or writing activities.</u>)</p> <p>-바로 앞의 활동에서 상기된 이야기를 자기의 문장으로 짧게 나눠 써 볼 수 있는 기회를 주며 (Translation: We <u>give students time to do a short writing exercise</u> based on the stories created in the previous activities.)</p> <p>-상황만들기를 통해 상상하며 영작을 할 수 있었던 것 같다. (Translation: We were able to do English writing through imagining and creating situations.)</p> <p>(The rest is omitted)</p>	<p>5</p>
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While I was scrutinising the above excerpts from the coding references, I was able to analogue the central stories in the context, which were likely to explain the factors that promoted pupils' language performance. At the early stage of the analysis, I recognised that the categories (or themes) mainly contained the teachers' remarks regarding the benefits of creative drama. That is, creative drama-infused lessons enabled pupils' unconstrained or whole language experience, which facilitated oral language outcomes, enhanced memory skill, and led to further activity such as extensive writing. As I thoroughly investigated those themes with much insight, I could attain knowledge that the factors to impact on pupils' whole language experience fell into three domains: environment (classroom atmosphere), teaching methods (dramatic engagement), and pedagogical approaches (non-traditional or democratic). The following figure (see Figure 24) explains the interwoven relationships of these factors that impact on pupils' language performance.



*Figure 24* Interwoven Relationships of the Factors  
that impact on Language Performance

The figure above (see Figure 24) illustrates that teachers acknowledge the linguistic impact of creative drama on EFL teaching in the following areas: first, it facilitates pupils' oral language outcomes; second, it enhances recall of language items; third, it reinforces further writing activities. The teachers believed that, in this type of lesson, the pupils' language experiences are whole, unconstrained, and comprehensive, which enables the pupils to use authentic and meaningful language with intrinsic motivation. Figure 24 demonstrates that this whole language experience is possibly achieved by infusing a democratic pedagogy that promotes an interactive learning environment. Therefore, drama-integrated teaching methods as an application of a non-traditional and democratic pedagogy possibly influence the creation of a playful, natural, and autonomous classroom atmosphere, which significantly impacts on children's natural, meaningful, and whole language use.

The above analysis connotes considerable linguistic benefits of creative drama in EFL classrooms for young learners. Besides this linguistic domain, teachers mentioned other benefits of creative drama in EFL teaching as follows:

- *Lowering anxiety*
- *Enjoyment*
- *Building confidence*
- *Inducing creativity*
- *Spontaneous learning*
- *Personal growth*
- *Motivation*
- *Positive change*

The above categories are displayed in the table below (see Table 20) with data excerpts and numbers of coding references.

Table 20

*Sub-codes of Benefit of Creative Drama*

Sub-codes of benefits of creative drama	Coding references (Data supporting the code)	Number of references
<b>Lowering anxiety</b>	<p>-Children can enjoy learning while <u>relaxing themselves</u>.</p> <p>-I think drama activity is a very efficient tool to use in English classrooms; especially, I use dramatic activities at the beginning of the lesson for <u>lowering students' anxiety</u> and for enhancing teamwork skill.</p> <p>-전체가 동시에 움직이는 활동은 구성원들의 두려움과 자의식을 줄여 주어 모두가 참여하게 하는데 효과적이다. (Translation: Group movement is effective for participants <u>to decrease fear and self-consciousness</u> while leading all of them to join in the activity.)</p> <p>-As time goes on, students came to be more <u>comfortable</u> to interact each other.</p> <p>-Lower levels can join in the game <u>without fear</u> and learn the new language.</p> <p>(The rest is omitted.)</p>	32
<b>Enjoyment</b>	<p>-Children came to <u>enjoy</u> English class.</p> <p>-They think that it is not studying even though they are learning a lot. They really <u>enjoy learning without any pressure</u>.</p> <p>-Children can <u>enjoy learning</u> while relaxing themselves.</p> <p>-We <u>enjoyed this activity</u> very much.</p> <p>-아이들이 너무나 즐거워하였고 워밍업 시간을 기다리는 아이들이 생기기 시작하였습니다. (Translation: Children really <u>enjoyed</u> it and look forward to this time.)</p> <p>(The rest is omitted.)</p>	26
<b>Building confidence</b>	<p>-I could see the growth of the children in terms of building up their <u>confidence</u>.</p> <p>-There's no right and wrong answer in this type of lesson, so that children can have <u>confidence</u> in expressing themselves.</p> <p>-Through this class, we realised that there was no right or wrong answer. So we came to have the <u>confidence</u> to express ourselves.</p>	19

	<p>-This autistic boy <u>gained self-confidence</u> throughout making drama and he committed to his role as a 'wolf' very well.</p> <p>-Also, their <u>confidence</u> and motivation toward learning increased.</p> <p>-자신의 생각도 표현해보고 말해볼수 있는 자신감 또한 기를 수 있는 수업이 drama 수업이 아닌가 싶습니다. (Translation: In drama class, we can express our thoughts, speak out, and <u>gain confidence</u>.)</p> <p>-Creative drama helps children to <u>build confidence</u>.</p> <p>(The rest is omitted.)</p>	
<b>Educating creativity</b>	<p>-I was very impressed by the <u>creative process</u> of creative drama. Rather than imposing fixed ideas on children, we can guide them to create anything on their own.</p> <p>-But now they have changed a lot through drama activities, so that they have started to <u>present diverse ideas</u> these days.</p> <p>-They were so <u>creative</u>.</p> <p>-아이들은 창의적으로 자신의 생각을 잘 표현하였다. (Translation: Children <u>creatively express their thoughts</u> very well.)</p> <p>-The strongest point of creative drama is that it can let the students <u>act out their own way with creativity</u>.</p> <p>(The rest is omitted.)</p>	19
<b>Spontaneous learning</b>	<p>-I think movement is really effective to apply in the class because I saw that children became very <u>spontaneous</u> when we integrated movement into the lesson.</p> <p>-Drama helps children join in the class more <u>spontaneously</u>.</p> <p>-I didn't know how to introduce the lesson before, but drama helped me devise the lesson with students' <u>active engagement</u>, through which they <u>spontaneously joined</u> in the class and understood the lesson better.</p> <p>(The rest is omitted.)</p>	16
<b>Personal growth</b>	<p>-In our current educational environment, children rarely get the opportunity to express themselves, but here they have a chance to be themselves and to <u>grow</u>.</p> <p>-I was surprised to see that one reserved child in my class</p>	16

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did great acting when we presented a play. Once he got the role, he excelled in his potential and did his best job.

*(The rest is omitted.)*

<b>Motivation</b>	<p>-Also, their confidence and <u>motivation</u> toward learning increased.</p> <p>-Drama can help reserved children <u>naturally participate</u> in the lesson.</p> <p>처음엔 노래 부르기조차 소극적이었지만 횃수를 반복 할수록 움직이는 활동자체에 흥미를 갖더니 얼굴에 웃음을 띠며 즐겁게 따라 부르며 큰 동작으로 활동하였다. (Translation: They were not active at the beginning, but as we repeated the activity, they <u>became interested</u> and enjoyed doing it with big motions.)</p> <p><i>(The rest is omitted.)</i></p>	14
<b>Positive change</b>	<p>-Other parents and other children <u>changed their perceptions</u> about this autistic boy after he showed his talent in drama.</p> <p>-처음에는 조금 부끄러워하고 어색해 하는 모습이 있었으나 곧 적응하여 활동에 즐겁게 참여하였다. (Translation: They were shy and unnatural at the beginning, but soon <u>they adjusted and participated in the activity with joy.</u>)</p> <p><i>(The rest is omitted.)</i></p>	11

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According to the above analysis, the teachers recognised the benefits of creative drama across the linguistic, psychological, and behavioural domains of children's education. This implies that, in the field of children's EFL teaching, it is worth investigating the correlations between those compound spheres, which would provoke an embracing of a wider and more profound context rather than examining only the linguistic outcomes.

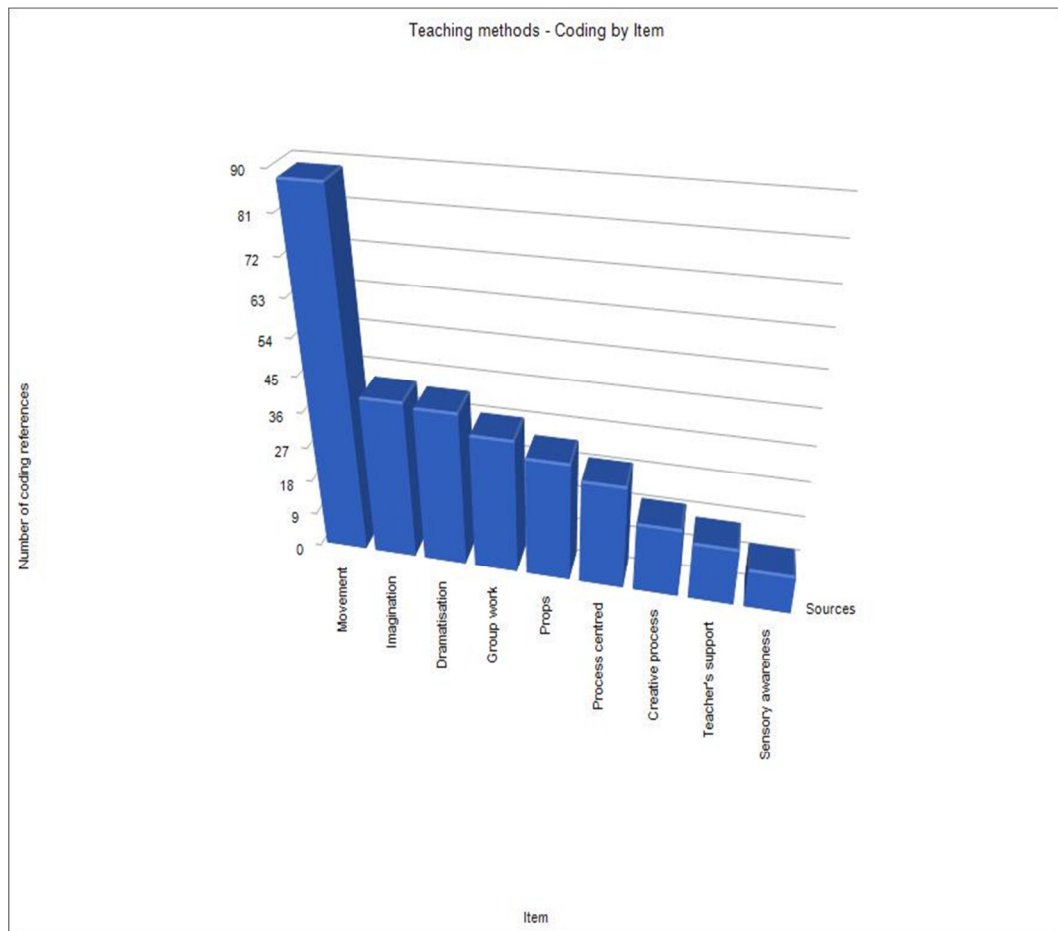
In reality, the primary goal of EFL teaching tends to evaluate solely language skills, which often leads to investigating narrow and positivistic research problems. However, I contend that, with solicitous application of appropriate pedagogy, young children would benefit from growing as whole social beings while perfecting their foreign language skills. As a matter of fact, the analysis of this research has presented significant knowledge that has unfolded the teachers' acknowledgement of the extensive benefits of creative drama in children's EFL classrooms. Accordingly, I have reckoned the need of further investigation into multifaceted and complicated relations of language learning and inner and outer worlds of children.

### **8.5. Teaching Methods**

Besides the benefits of creative drama in EFL teaching, the data largely contained the theme of 'teaching methods'. This means that the teachers pervasively reflected upon methods of teaching in their journals as well as in the interviews. Their impressions and perceptions of the methods of creative drama in EFL teaching could be valuable ground for further studies since this area is discussed rarely in contemporary academia.

Throughout coding, I was able to categorise teachers' perceptions of the methods of creative drama, which were classified as 'movement', 'imagination', 'dramatisation', 'group work', 'props', 'process-centred', 'creative process', 'teachers' support', and 'sensory awareness'. NVivo displayed these as shown in the below figure (see Figure 25).





*Figure 25 Teaching Methods of Creative Drama*

The X-axis contains the classifications of teaching methods and the Y-axis contains the number of coding references. NVivo also displayed the summary of the analysis as below (see Figure 26), with specific numbers of coding references for each category (theme).

Teaching methods - Codi	
Item	Number of coding references
NodesWWWCase-3WWWTeaching methodsWWMovement	82
NodesWWWCase-3WWWTeaching methodsWImagination	41
NodesWWWCase-3WWWTeaching methodsWDramatization	40
NodesWWWCase-3WWWTeaching methodsWGroup work	35
NodesWWWCase-3WWWTeaching methodsWProps	31
NodesWWWCase-3WWWTeaching methodsWProcess centered	27
NodesWWWCase-3WWWTeaching methodsWCreative process	18
NodesWWWCase-3WWWTeaching methodsWTeacher's support	13
NodesWWWCase-3WWWTeaching methodsWSensory awareness	10

*Figure 26* Number of Coding References of Teaching Methods

As shown above, in the category of 'teaching methods', the sub-category of 'movement' is largely portioned. It implies that the teachers recognised movement as an effective teaching method in creative drama-integrated children's EFL classrooms. The descriptions of coded texts for a 'movement' category are illustrated as follows.

[Coding references of movement]

-I think movement is really efficient to apply in the class because I saw that children became very spontaneous when we integrated movement into the lesson.

-I think drama activities help children develop their brains, because they use their bodies a lot, which enhances their brain use.

-Children can use language through movement. That's the beneficial point of applying creative drama in English class.

-Movement helps children speak out.

-Children love to move so they are easily engaged in any activity with movement.

-I use the pantomime a lot to review or introduce vocabulary.

-They really enjoyed the locomotion and non-locomotion actions.

-So I realised that movement is a good way to open the shy children's minds.

-큰 동작으로 학습자의 신체를 많이 움직이게 하여 몸을 풀어주면, 두뇌활동이 자유로워지고 다음 단계의 수업에서 창의적인 내용으로 적극적인 참여를 유도할 수 있다. (Translation: Large physical movements allow learners' brains to be autonomous, which impacts on learners' enthusiastic participation for the subsequent lesson.)

-한발 뛰기, 한 발짝씩 가기(tictoc), 위로 뛰기, 수영하기, 잠자기 동작을 하며 단어를 익힌다. (Translation: Learning vocabulary through hopping, jumping, swimming, or sleeping.)

-몸을 움직여 학습자의 신체를 깨우는 활동이며 모두가 다함께 한다는 점에서 자신을 표현하는데 자신감을 주고 공포감을 없앨 수 있는 기회를 제공한다. (Translation: Physical movement, which allows them to be confident in expressing themselves and get rid of fear.)

-신체를 크게 움직이게 하는 것은 학생들의 몸과 마음을 열어줄 수 있는 가장 좋은 도구이자 활동이다. (Translation: Large physical movement is a good tool and an activity that opens up pupils' minds and bodies.)

-전속력으로 달리거나 폴짝폴짝 뛰거나 한발로 강충강충 뛰는 활동 들은 아이들에게 굉장한 재미를 줌과 동시에 아주 좋은 신체 연습이 된다. (Translation: Dodging, hopping, and jumping excite children and are excellent physical training.)

-‘~ly’로 느낌을 표현하는 단어를 말하면서 그에 알맞은 걸음으로 표현하면서 전진하고 뒷사람들이 단어를 말하면서 따라한다. (Translation: One person expresses ‘-ly’ words by speaking and moving and others follow him or her.)

-움직임을 통한 이야기 말하기 활동은 언어적 설명으로 이야기를 접근하는 것보다는 더 자연스럽게 자신을 표현할 기회를 제공해주는 것 같다. 이것은 단어나 문장에 얽매이지 않으면서도 행동으로 인물을 묘사하여 이야기를 풀어나갈 기회를 제공하고 ... (Translation: Telling stories through movement gives an opportunity to express themselves more naturally. It allows them to be free from the linguistic chains but provides an opportunity to describe characters and plots through movement ...)

-아이들의 움직임을 통해 학습으로 접근하는 방법을 새롭게 알게 되었다. (Translation: I learned the ways of guiding students to learning content from movement.)

-동물단어를 말하며 흉내내는 동작을 통해 아이들은 더욱 쉽게 단어와 뜻을 인지 할 수 있음을 알게 되었다. (Translation: By imitating animals through movement, children came to know the meaning of the words more easily.)

-신나게 교실 이곳 저곳을 다니며 즐거워하는 모습에 나도 웃음을 지어본다. 움직임을 이용한 활동은 언제나 아이들에게 좋은 반응을 가져온다. (Translation: Children happily moved around the classroom, which put a smile on my face. Movement activity always entertains children.)

-아이들에게 동물 흉내를 마임으로 하게 한 후 무슨 동물인지 맞추게 했더니 아이들이 흥미를 느끼고 열심히 참여하였다. (Translation: When children played a mime game by imitating a certain animal and guessing what it was, they became interested in activities and enthusiastically participated.)

Once I organised the above coding references of ‘movement’, I carefully read and re-read them until I was able to unveil the covert knowledge. Then, finally, I was able to seize the core idea of the context and analyse how ‘movement’ affected young children in EFL classrooms. That is, in creative drama-integrated EFL classrooms, young learners are encouraged to express themselves with movement, which impacts on emotional, social, and linguistic domains. The figure below (see Figure 27) explains how children’s movement affected those areas.

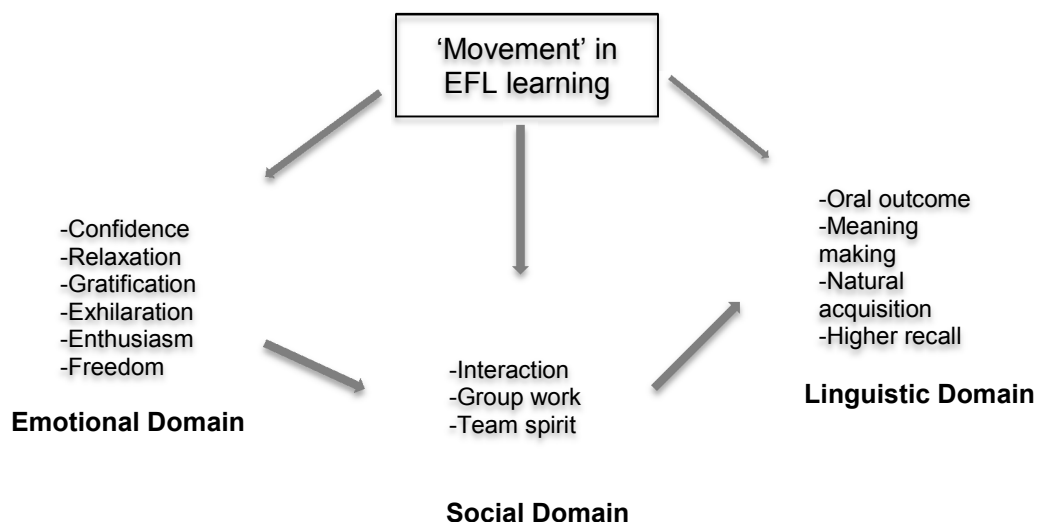


Figure 27 Impact of Movement on EFL learning

As Figure 27 illustrates, when children are physically engaged while learning a foreign language, they are emotionally relaxed and exhilarated at the same time. This low-anxiety emotional state spurs on their social interaction, thus they enthusiastically participate in communicative activities. Accordingly, their oral language arises out of this social impetus, which promotes natural, meaningful, and spontaneous oral language outcomes. Also, children show higher recall of a target language under this circumstance. Consequently, this analysis revealed that, among the various teaching methods of creative drama, teachers acknowledged that ‘movement,’ i.e. ‘physical engagement’, significantly affected the children’s emotional, social, and linguistic conditions.

Teachers also remarked on other teaching methods of creative drama that were compelling in EFL classrooms:

- *Imagination*
- *Dramatisation*
- *Group work*
- *Use of props*
- *Process-centred work*
- *Teacher’s support*
- *Creative process*
- *Sensory awareness*

The table below (see Table 21) displays the excerpted data content and numbers of coding references of the sub-codes of ‘teaching methods’.

Table 21

*Sub-codes of Teaching Methods*

Sub-codes of teaching method	Coding references (Data supporting the code)	Number of coding references
Imagination	<p>-학생을 무한하고 자유로운 상상(imagination)의 세계로 이끌어 줄 수 있는 활동이다. 상상은 Drama 를 통한 교육 활동의 시작점으로 볼 수 있다. (Translation: This activity can lead students to the free and <u>imaginative world</u>. Imagination can be the starting point of drama class.)</p> <p>-씨앗이 자라는 과정을 상상 할 수 있었으며 (Translation: <u>Imagine</u> the process of seeds growing.)</p> <p>-특히 어린이들의 상상력을 이끌어 내어 물체에 생명을 부여하는 수업들이 인상적이었다. (Translation: I was impressed by the way of stimulating <u>children's imagination</u> that could animate the object.)</p> <p>-아이들의 상상력의 세계는 무궁무진함을 느꼈다. (Translation: I realised the endless world of <u>children's imagination</u>.)</p> <p>-단편적인 모습만이 제시된 인물을 상상과 Improvisation 을 통해 보다 자세히 그리고 새롭게 재구성해본 점이 인상적이다. (Translation: It was interesting that a neutral character was enlivened by the <u>power of imagination</u> and improvisation.)</p> <p>-정글에 갔을 때 볼 수 있는 동물들과 소리들을 상상하며 표현하기, 잼, 레몬을 먹을 때 맛의 미각을 상상하기 등의 수업을 통해 아이들은 평소보다 훨씬 활동적이고 적극적인 수업을 하게 되었으며 단순히 그림이나 단어카드만을 가지고 수업을 진행했을 때 보다 아이들의 피드백이 훨씬 좋아졌고 학습효과도 좋았다. (Translation: Through the activities such as <u>imagining</u> and expressing jungle animals' sounds or <u>imagining</u> the taste of a lemon, children became enthusiastically involved in the lesson. Also, they responded and remembered the lesson better than the time when we used only flash cards or illustrations.)</p> <p>(The rest is omitted.)</p>	35
Dramatisation	<p>-It was just a story reading class before, but now I do story <u>dramatisation</u> with children, which helped them to understand the story better and increase their motivation.</p>	33

-역할은 누구이며 어디에 있고 어떤 상황인지를 대화와 몸동작 소리 등으로 표현한다. (Translation: Through verbal and physical expressions, they acted out who they are, where they are, and in what situation.)

-즉흥적으로 역할극을 하면서 동화의 내용을 완전하게 이해할 수 있게 되고 스토리를 통해 연극을 해보며 영어 표현도 함께 배울 수 있는 기회를 갖게 되는 것 같다. (Translation: Through improvising roles, children seem to grasp the story content as well as learn English expressions.)

-이야기와 등장인물에 몰입하게 되면 대사를 하는데 어려움이 없고... (Translation: When they were immersed in the story plot and the character, they easily spoke out the lines.)

-When the class is ready, the teacher reads the story aloud very slowly as the children act it.

-역할놀이를 통해 아이들은 영어적 표현과 창의성이 향상될 것이며... (Translation: Role-play enhances children's English skills as well as their creativity.)  
(The rest is omitted.)

Group work	<p>-Other classes do not give much chance for us to interact, but here we <u>interacted a lot</u>.</p> <p>-We can <u>work together with less competition</u> than other classes, which seek only production.</p> <p>-<u>It is a group work</u>, so that they learn how to negotiate with others.</p> <p>-Drama can develop children's humanity through <u>encouraging teamwork</u> among students.</p> <p>-서로 말하지는 않았지만 마음속에 그 한 가지를 함께 공유하여 그것을 표현해내는 작업이 모두를 하나가 되게 만들어 주며... (Translation: Without speaking, everyone shared the work of expression, which <u>makes them feel one</u>.)</p> <p>-참여자들의 생각이 모아져 만들어진 그것들은 더욱 소중한 가치 있게 여겨져 한 장면 한 장면 몰입하게 되고 드라마 활동에 즐겁고 적극적인 자세로 참여할 수 있게 한다는 것을 직접 경험하면서 느낄 수 있었다. (Translation: I learned that participants become enthusiastically and pleasantly involved in the drama activity <u>with the sense of teamwork</u>.)</p> <p>-여러 사람들이 계속해서 내는 소리와 움직임이 모여서</p>	29
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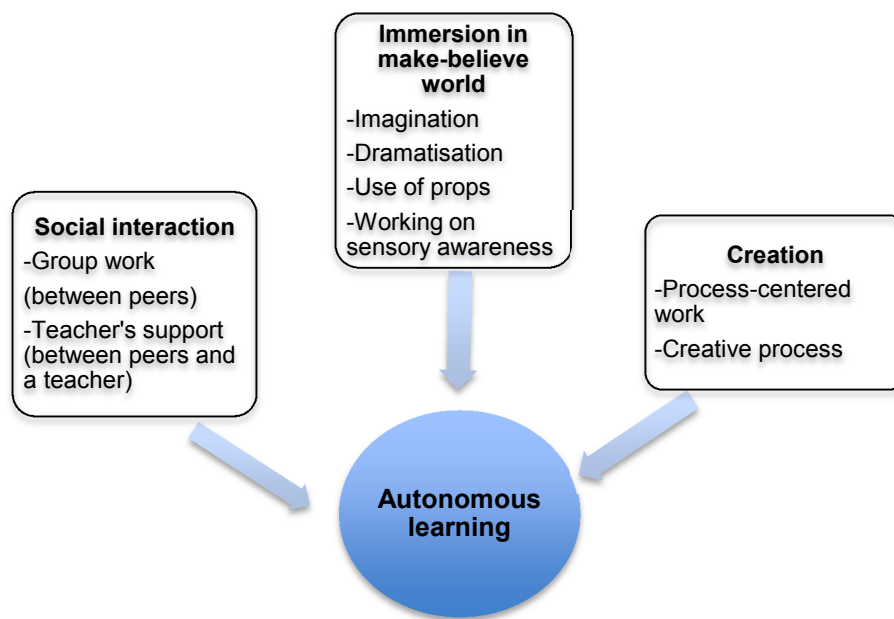
	<p>하나의 조화로운 작품을 구성해 낸 것 같아 참 즐거웠고 기억에 남는 활동이었다. (Translation: It was a fun and memorable activity that everyone continuously created sounds and motions together, which seemed to <u>produce harmonious artwork</u>.)</p> <p>-여러 의견을 모아 한 인물을 설정하는 것이 그리 단순하지만은 않았다. (Translation: It was not that simple to decide the character by <u>negotiating with the group members</u>.)</p> <p>-I realised that it turned out to be a very harmonious work because <u>we worked on groups throughout the process</u>.</p> <p>(The rest is omitted.)</p>	
Use of props	<p>-But after taking the course, I realised that we could <u>use very simple props</u> so that we didn't have to worry about much.</p> <p>-여러 가지 소품을 활용함으로써 장면의 섬세함이 더해지고... (Translation: <u>Various props were used</u> for illustrating a delicate scene.)</p> <p>-아무것도 아닌 천을 사용해 아이들은 사물을 표현하고... (Translation: Nothing but <u>fabrics were used</u> to demonstrate objects.)</p> <p>-스카프나 별것 아닌 것들이 연극에 들어가면 굉장한 큰 힘을 발하고 (Translation: <u>Scarves or something not special</u> could help to create powerful drama.)</p> <p>-아이들은 마스크를 만드는 동안 너무 즐거워 하였으며... (Translation: Children enjoyed the <u>mask-making</u> time a lot.)</p> <p>-I prepared some <u>scarves and kitchen utensils</u> such as spoons, chopsticks, pot-lids, etc.</p> <p>(The rest is omitted.)</p>	25
Process-centred work	<p>-I was very impressed by the <u>creative process</u> of creative drama. Rather than imposing fixed ideas on children, we can guide them to create anything on their own.</p> <p>-Their potentials are revealed <u>through the process</u>.</p> <p>-교사가 잘 만들어진 대본을 가지고 ...잘 연습한 멋진 공연을 위한 준비가 아닌 다양한 방법으로 이야기를 다시 되짚어 보고 여러 각도에서 보는 새로운 인물을 만들어 보는 활동... (Translation: It was not like the production-orientated play with a well-written script by a teacher, but it was a <u>creative activity in which stories were retold or characters were recreated</u>.)</p>	20



	<p>-이런 과정에서 아이들은 끊임없는 즐거운 수업참여를 하게 됩니다. (Translation: Throughout this <u>process</u>, children enjoy participating in the lesson.)</p> <p>-결과보다는 과정을 중시하고... (Translation: <u>Process</u> is more important than the result.)</p> <p>-학생들 스스로 연극을 만들어가게 하는 점이 매우 기억에 남는다. (Translation: It was impressive that students made the play by themselves throughout the <u>process</u>.)</p> <p>-이러한 과정들을 통해서 영어가 학습이 아닌 재미있는 놀이를 위한 수단으로 이용되기 때문에 더욱 학습효과가 좋은 것이라 생각된다. (Translation: Through this <u>process</u>, English learning is considered as play, but not as study, which enhances the efficacy of education.)</p> <p>(The rest is omitted.)</p>	
Teacher's support	<p>-나는 작은 칭찬으로 용기를 북돋아주며... (Translation: I encouraged the student with a little <u>compliment</u>.)</p> <p>-교사 자신이 몸으로 단어를 표현해주어... (Translation: A <u>teacher demonstrates</u> the meaning of a work by acting out.)</p> <p>-교사의 적절한 리더가 있어야 한다. (Translation: It needs a teachers' appropriate guidance.)</p> <p>-교사는 다른 사람 앞에서 발표하기를 꺼려 하는 아이들이 자유로운 환경에서 참여할 수 있는 분위기를 조성하여야 할 것이다. (Translation: <u>Teacher's job is to create the atmosphere</u> in which shy children can freely participate in the activity.)</p> <p>-아이들에서 자율성과 창의성을 위해 아이들 스스로 만들게 하는 것은 아주 중요하지만 아이들이 놓치고 있는 부분이나 부족한 부분은 교사의 적절한 개입과 지도가 필요하다는 것을 새삼 깨닫게 되었다. (Translation: I realised that a <u>teacher's intervention and guidance are needed</u> to facilitate children's automotive and creative process of work.)</p> <p>(The rest is omitted.)</p>	13
Creative process	<p>- I was very impressed by the <u>creative process</u> of creative drama.</p> <p>-My favourite part of creative drama activity is to <u>create</u> the</p>	10

	<p>characters.</p> <p>-다양한 방법으로 이야기를 다시 되짚어 보고 여러 각도에서 새로운 인물을 만들어 보는 ... (Translation: Various ways of <u>retelling stories and creating characters</u> ...)</p> <p>(The rest is omitted.)</p>	
Sensory awareness	<p>-피부로 느껴지는 것, 보이는 것, 들리는 소리, 맡아지는 냄새, 맛볼 수 있는 것들의 느낌을 몸과 얼굴, 동작으로 표현하게 하여 오감을 깨고 솔직한 감정표현을 유도하는 것으로 감성을 개발시킨다. (Translation: It <u>develops children's sensitivity</u> by encouraging them to honestly express what they feel, see, hear, smell, and taste through their body, face, and movement.)</p> <p>-드라마는 아이들의 센스활동이 중요하다... (Translation: In drama activity, children's <u>sensory activities</u> are important.)</p> <p>-아이들은 오감을 사용한 수업을 할시 문자그대로 배울때보다 응용력이 더욱 빠르다는것을 알게 되었다. (Translation: I realised that <u>children could learn more efficiently when sensory activities were applied</u> than when literary-based activities were used.)</p> <p>(The rest is omitted.)</p>	9

As revealed in the above descriptions, diverse teaching methods were used in the creative drama-integrated EFL classrooms for young learners. Through constantly reading the coding references of those teaching methods, I was able to construct the knowledge that those teaching methods entailed higher axioms such as 'social interaction', 'immersion in make-believe world', and 'creation'. Such principles became the key generators of autonomous learning in children's EFL classrooms. These relations are illustrated in the figure below (see Figure 28).



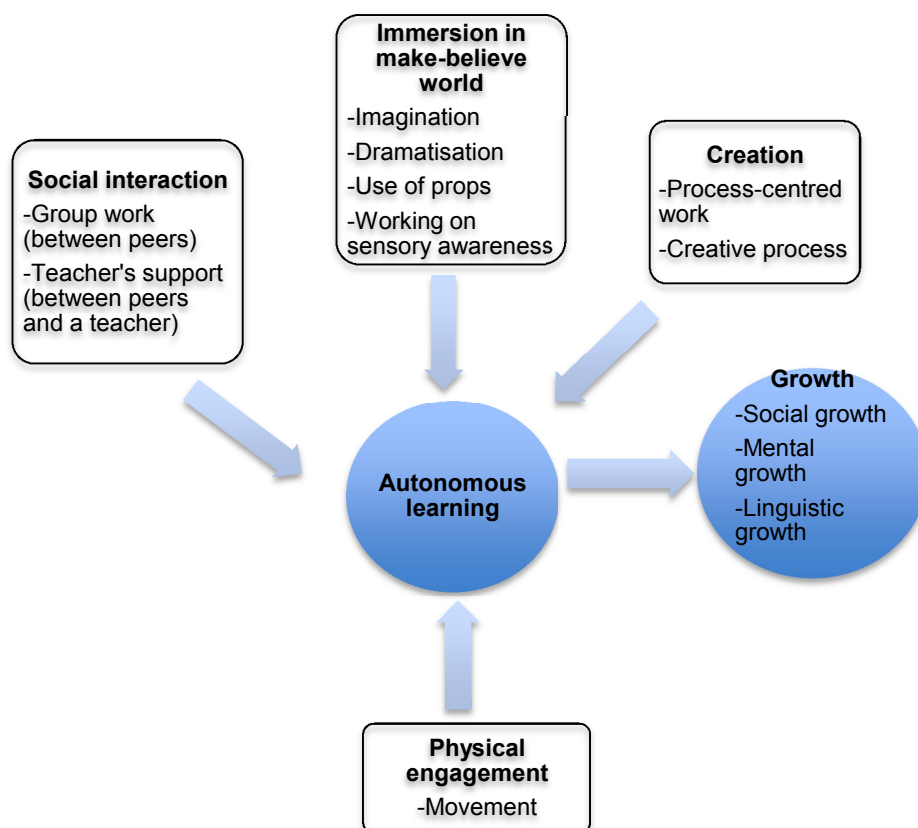
*Figure 28 Key Generators of Autonomous Learning 1*

According to the above analysis, in the pedagogy of creative drama-integrated EFL teaching, varied and distinct teaching methods facilitate children's autonomy of learning. That is to say, children voluntarily interact each other along with a teacher's support and guidance while believing in a make-believe world. In these dramatic and imaginary situations, their sensory awareness is heightened and the use of vivid props enables children to be engaged in class activities with spontaneity.

When appropriately guided by a teacher or other peers, these learning environments prompt children to be located in the zone of proximal development where they can experience real-world as well as imaginary situations, through which they can advance their social, mental, and linguistic abilities. Also, as mentioned in earlier discussions, 'physical engagement' or 'movement' as a vital

method reinforces their spontaneous social interactions, decreases anxiety, and promotes natural oral language outcomes.

By integrating the above conceptions regarding the teaching methods of creative drama for EFL teaching, I was able to finally illustrate the figure below (see Figure 29) that was constructed with the inclusion of 'physical engagement' into the previous figure (see figure 28).



*Figure 29 Key Generators of Autonomous Learning 2*

In consequence, the above investigation of the teachers' understanding regarding teaching methods of creative drama revealed the knowledge that various teaching methods of creative drama in EFL teaching enhances children's

autonomous learning, which incurs their growth in social, mental, and linguistic dimensions.

## 8.6. Teacher's Experiences

The third theme from the data emerged as 'teachers' experiences', in which there were two sub-categories, 'shift' and 'awakening'. In other words, from reading the teachers' journals and interview transcripts, I noticed that many teachers remarked on their experiences regarding their personal or professional shifts and their awakening through the drama-integrated teaching. With the help of NVivo, I organised these two types of attributes of teachers' experiences into the categories of 'shift' and 'awakening'. Accordingly, NVivo displayed the analysis (see Figure 30) that could compare the capacity of these two categories (nodes) as below.

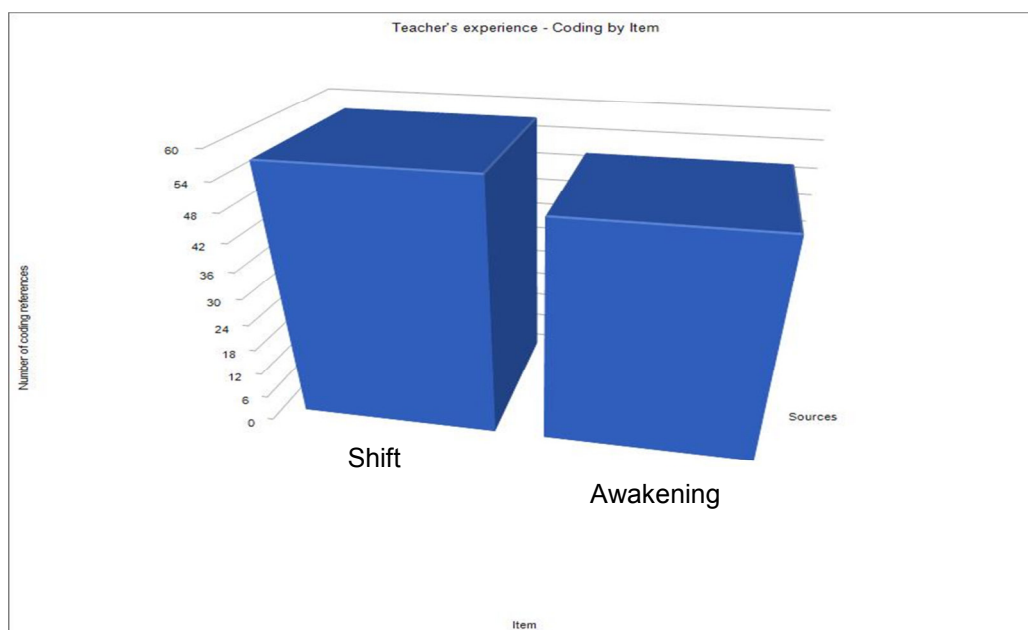


Figure 30 Analysis of Teachers' Experiences

Figure 30 illustrates the sizes of the coding references for each category, i.e. 'shift' and 'awakening'. It shows that the two categories are almost parallel in size, which indicates that they are comparably located with significance. Hence, during the analysis, I paid equal attention to these two categories in order to elicit profound meaning in the theme of 'teachers' experiences'. By looking closely at the theme and its sub-categories of 'shift' and 'awakening', in the following sections, I strived to uncover the teachers' stories of their experiences with the pedagogy of creative drama in teaching young EFL learners.

#### **8.6.1. Shift**

From delving into the data, the phenomenon of 'shift' was observed in the teachers' personal and professional grounds. First of all, the shift in the personal ground implied that the teachers felt alienated from drama at the beginning stage, which made them hesitant. However, they became more comfortable and relaxed as they explored the pedagogy of process-centred forms of drama; hence, their attitudes toward drama pedagogy changed in a positive way. Many comments from the teachers revealed that they were reluctant or afraid to join in the drama class at the beginning of the semester. However, as time went on, they realised that they came to enjoy working on drama while enthusiastically taking part. The following excerpts illustrate how teachers themselves reacted to the drama activities and how their attitudes shifted.

[Excerptions: Teachers' personal shift]

-After taking this class, my attitude toward drama has changed. At the beginning, I was reluctant to take the class. But now I'm willing to take another class when it's opened.

-I was reluctant to take the creative drama class at the beginning because I'm not that much of an outgoing or expressive person. Also, I thought that if I do drama in the class, I have to prepare a lot of props or materials. But after taking the course, I realised that we could use very simple props so that we don't have to worry about much.

-I had no idea about creative drama at the beginning. And I was afraid that I might be asked to act out and present something in front of a class. So I preferred art in an English course. But after taking the course, my conception has been changed and I sense the big possibility of applying creative drama methods into the elementary curriculum.

-I felt burdened by the idea of drama, which I assumed to make something big. But I realised that it doesn't have to be like that to do drama. We can start from a simple warm-up and improvise anything without many props. So I feel comfortable to deal with drama now.

-I was afraid to take the drama class before taking the class, but after a semester, I became more comfortable to do drama.

-At the beginning, I thought that there would be much presentation and act-out for showing the production of a play. But it was not.

-In creative drama class, I felt much freedom and relaxation, which made me very opened.

-Now, I really enjoy teaching English through drama, which has totally changed from before.

-At the beginning, I was reluctant to take the drama course, but now as a teacher, I've been changed a lot and become more confident to express myself.

-Usually I hesitate to stand in front of many people, but standing in a circle made me feeling comfortable.

-I really don't like the body movement in front of people. But when we did the performances following the storyline, I felt comfortable more than before during performance time.

As the above descriptions show, at the beginning of the semester, the teachers had preconceptions about drama activities, which probably stemmed from their previous experiences with production-orientated or traditional drama. Hence, those English teachers who were not trained in the areas of the performing arts were not confident in working on drama. However, their new experiences with creative drama, i.e. a process-centred form of drama, saw their attitudes shift in a positive way. They realised that they didn't have to show polished acting or presentations. Instead, they could enjoy the process of group work while opening their minds and bodies. Throughout the process, they gained confidence in presenting and expressing themselves; accordingly, they could experience social and mental growth as did the children in the previous case studies.

In addition to this shift in their personal spheres, the teachers also commented on the changes in their professional views toward drama-integrated lessons. The following excerpts describe the shift in their professional arenas.

[Excerptions: Teachers' professional shift]

-After taking this course, I learned that drama is not that difficult to try out in the class and we can improvise and create anything in a simple way in the classroom.

-It may be still difficult to apply creative drama in public elementary schools in reality, but my attitude toward drama has changed in a positive way.



-At the beginning, my conception about drama was that we need to present some production at the end with costumes and acting out. But through taking this course, I realise that drama doesn't have to be difficult. It can be as simple as children's' dramatic play. Even when we improvise some dialogues with children in a play mode, we do drama.

-Before taking this course, I felt burdened to do drama in the class, but now I have become very positive to try drama in the class.

-I thought that only stage drama was drama before taking this course, but now I have learned that drama could be applied into any area of learning.

-Before taking the creative drama course, I conducted a drama lesson with traditional ways of letting children memorise lines for the purpose of presenting the performance. But after I came to know the creative drama methods, I encouraged children to express themselves while having fun.

-‘교육연극’ 수업을 듣기 전까지는 연극 수업이 아이들에게 즐겁고 흥미로운 수업이라는 것은 알았지만 교사가 준비해야 할 사항이 많아서 연극 수업을 위한 시간투자가 너무 많이 되는 어려움이 있으리라 생각했는데 수업을 해 가면서 이러한 부담들이 많이 사라지고 오히려 참신한 소재를 이용한 연극이 아이들의 상상력과 창의력 개발에도 훨씬 도움이 되리라 생각된다. (Translation: Before taking the ‘educational drama’ class, I thought that drama activities would demand a lot of preparation and time. Thus, even though I was aware that drama would make children enjoy the class, I felt difficulty. However, by applying drama in my class throughout this semester, I changed my mind and realised that drama activities could develop children's imagination and creativity.)

The above excerpts show that the teachers' attitudes changed toward the pedagogy of drama. Before taking the course, the teachers were hesitant to try out drama in their classrooms because they assumed that it would demand a heavy workload, much preparation time, and professional skills in drama. However, after experimenting with creative drama-integrated English lessons in

their classrooms, they came to eliminate their preconceptions and gained positive attitudes toward drama-integrated pedagogy while recognising the possibility of its application in EFL teaching. In other words, they acknowledged that what they needed to conduct successful drama-integrated English lessons was not superb drama skills or grand props and materials, but the unconstrained mind that could embrace a communal and creative work process with the aid of simple but inspirational props.

Consequently, the teachers' personal and professional shift through their experiences with creative drama-integrated pedagogy would possibly convert the conception of their role as merely a language teacher to an extended role as a leader and a facilitator who could guide successful communication between participants and empower creative work processes in the classroom. Kao and O'Neill (1998) stress this quality of second language (L2) teachers who integrate drama into their lessons:

The use of drama approaches make[s] unique demands on the teacher, who will be required to assume functions in these activities that go beyond the more usual ones of an instructor, model and resource. It is obvious that the flexibility and inventiveness of the teacher is paramount in effective language teaching (p.1).

On that account, the teachers' identity shift to see themselves as flexible and inventive beings enabled them to provide authentic context in language classrooms. In this regard, the notion of teachers' personal and professional shift in this analysis connotes the potentiality of EFL teachers' modified perception toward language teaching, which ultimately could contribute to the fostering of interactional and real-life contexts that educate children beyond language learning.

### 8.6.2. Awakening

In accordance with the shifts in the teachers' personal and professional grounds, the experiences with creative drama propelled their awakening towards the perception of general pedagogy. The below excerpts demonstrate this.

[Excerptions: Teachers' awakening]

-I became aware of the possibilities of diverse approaches of teaching while taking the creative drama course.

-I came to realise that drama could be applied in teaching stories. I don't have to follow the fixed syllabus, so I will try to devise my lessons through integrating drama into stories.

-I sensed the big possibility of applying creative drama methods into the elementary curriculum.

-So I realised that drama could be a tool to enhance lessons.

-After I took the creative drama course, I read the textbook and found that creative drama could be beneficial for special education children. So I tried out creative drama with an autistic child in my class.

-But after I came to know the creative drama methods, I encouraged children to express themselves while having fun.

-게임을 좋아하는 대현이라는 남자아이가 이번에 자기가 얘기하면 선생님이 동작 표현을 하는 것으로 바꿔보자고 제안해 순간 깜짝 놀랐다. 그동안 책을 많이 보고 영어로 확인하며 하는 수업이 잘 하는 걸로 알고 움직이는 것이 귀찮다라는 생각에 아이들의 가능성을 너무 가두고 있지 않았나 하는 생각을 하게 되었습니다.  
(Translation: A boy named Daehyun suggested switching the role with me, so that he would speak and I would move. I was very surprised by his idea. And I

thought about my teaching methods that emphasised reading in English and that didn't allow any movement, which might suppress the children's potential.)

-내 안에 이러한 힘이 내재되어있구나 라는 것을 알게 되고 이걸 아이들에게 접목시켜 모두에게 기회를 주며 연극을 유도하였다. 결국 마지막에는 우리 반에 자폐끼가 있던 아이가 연극을 통해 자신의 연극에 대한 많은 재능을 선보이고 많은 수줍던 아이들이 박수를 받으며 화려하게 연극을 마무리 하였다. (Translation: I saw my potential, which spurred me to promote the children's potential, too. I gave everyone opportunity; thus one autistic boy was so much encouraged to present his talent. Other shy children also contributed a lot for the fantastic final show.)

-아이들의 흥미를 자연스럽게 끌어올리는 방법을 배웠습니다.교육연극 강의를 듣기 전의 저는 준비된 책에서 아이들을 가르쳤습니다. 물론 가르치는 방식은 책에서 나온 방법, 둘씩 짝지어 이야기 하거나 앞에 나와서 하는 활동을 하기도 하지만 주로 의자에 앉은 아이들에게 설명 하는 일이 많았습니다.교육연극 강의를 듣고 나서 저의 교육 방식이 잘못 된 것을 알았습니다. (Translation: I learned to motivate children's interest in learning. Before taking this course, I simply taught through prepared textbooks. Sometimes, there were certain pair works, but mostly children sat on the chair and listened to my explanations. Now I realised that my approach was wrong.)

-교육연극을 듣기 전에는 단어나 문장 등을 아이들의 몸으로 표현하고 익히도록 하는 수업에 대해 생각을 해 본적이 없었는데 이렇게 수업에 적용시켜보니 아이들이 너무 즐거워하여 어렵고 힘든 영어라는 부담감에서 많은 해방감을 줄 뿐만 아니라 학습효과도 아주 좋은 영향을 주게 됨을 알게 되었다. (Translation: Before taking this course, I had never thought about teaching through movement. But when I applied it to the lesson, children came to decrease the pressure of learning while enjoying the class work a lot, which effectuated positive learning.

-교과내용만 갖고 아이들과 어떻게 수업할지만을 고심했었다면 이제는 교과의 내용에서 어떻게 하면 아이들이 여기서 더욱 즉흥적으로 어떤 표현과 행동을 할 수 있을가에 관심을 두게 되었습니다. (Translation: Before I only focused on lesson planning through textbooks, but now I became interested in the methods of inspiring children to improvise and express themselves.)

Based on the above references, I carefully examined the intricate stories in the context by reflecting on the research problems of this study. That is to say, I investigated which aspect the teachers acknowledged as influencing their pedagogical awakening and how different their pedagogical choices were both before and after experiencing the new methods; in other words, the ways in which such a reconstructed pedagogical understanding through creative drama impacted their EFL teaching of young learners. Regarding these correlations, I illustrated my analytic notes in the table below (see Table 22).

Table 22

*Teachers' Pedagogical Awakening and its Influence on Language Teaching*

	<b>Before experiencing creative-drama-integrated EFL teaching methods</b>	<b>After experiencing creative-drama-integrated EFL teaching methods</b>
<b>Attributes of pedagogy</b>	Closed	Opened
<b>Focus of pedagogy</b>	Textbook-centred	Child-centred
<b>Language teaching focus</b>	Grammar Structure Reading Writing	Real-world conversation Improvised dialogue Communicative language
<b>Social interaction</b>	A teacher → Pupils	A teacher ↔ Pupils Pupils ↔ Pupils

The above descriptions show that the teachers' different pedagogical approaches influenced the creation of different attributes and foci of pedagogy, which resulted in contrasting foci in language teaching while constructing different social interactions in the classrooms. In other words, teachers' former knowledge of teaching English was pedagogically closed or traditional; therefore, their lesson plans emphasised decoding the textbook, by which grammar, structure, reading, and writing skills in language were the focal points in the lesson. In this type of classroom, there was only one-dimensional social interaction between the teacher and the pupils. However, after the teachers experienced and applied creative drama-integrated EFL teaching methods into their classrooms, their pedagogical views became more opened, thus children were located at the centre of the lesson. In this opened and child-centred pedagogy, children's language learning occurs through real-world conversation, improvisation, and communication by mutual social interaction between the teacher and the pupils, or between the pupils themselves.

The above analysis regarding the teachers' experiences with creative drama in EFL teaching explains that the teachers were positively impacted by the methods of creative drama on their personal and professional grounds. Also, the 'shift' in their inner or outer selves served to widen their pedagogical perspectives, which influenced their language teaching styles and emphasis. Consequently, the teachers' new experiences with creative drama inspired them to apply interaction-orientated and communicative language teaching in young learners' EFL classrooms.

The teachers in this case study were mostly novices to the work of drama or teaching methods through drama, which meant that they are very common or typical English teachers of young learners in Korea. Hence, their responses toward creative drama-integrated pedagogy are significant in that they possibly represent other EFL teachers of young learners in Korea. Accordingly, by studying these EFL teachers' experiences with creative drama, further suggestions or notions regarding teacher training for the majority of EFL teachers of young learners could be elicited.

### **8.7. Teachers' Difficulties**

The last theme in the data was 'difficulty,' in which certain difficulties that teachers encountered when applying creative drama methods in their English classrooms were contextualised. Even though the teachers recognised the positive aspects of the application of creative drama into young learners' EFL teaching, they confronted many difficulties in reality. These difficulties are listed as:

- *Absence of support*
- *Lack of confidence*
- *Impromptu situation*
- *Insufficient resources*
- *Heavy workload*
- *Shortage of time*

NVivo created the related analysis as below (see Figure 31).

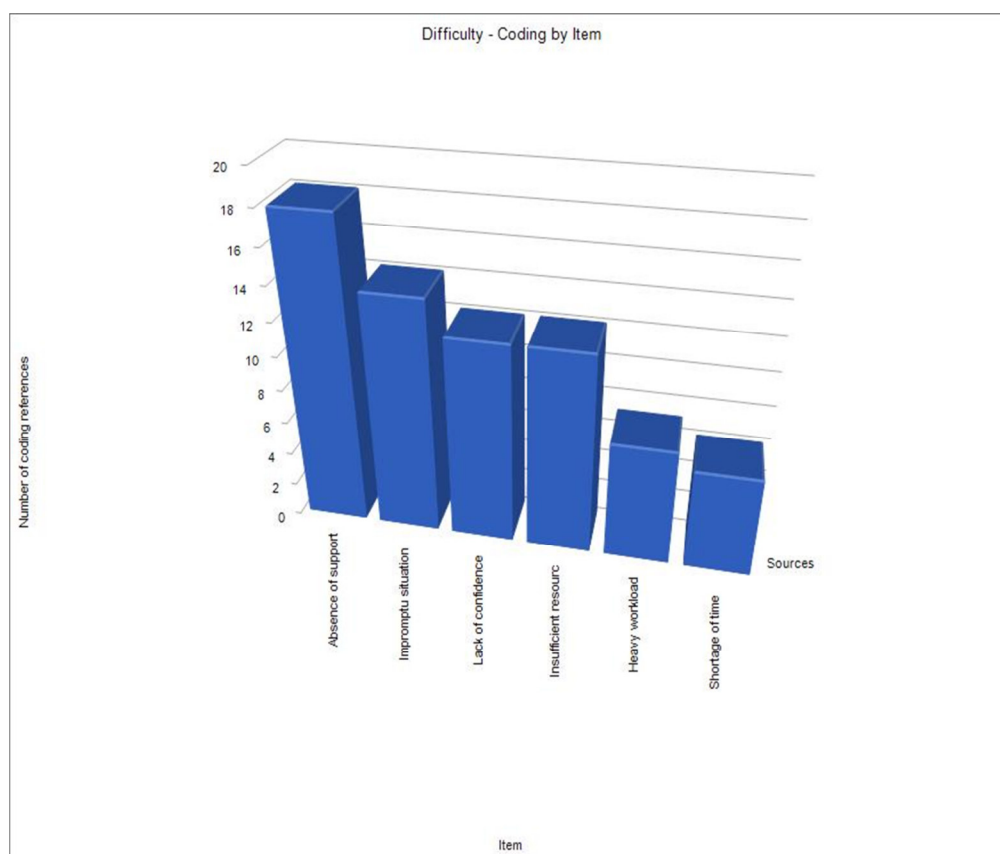


Figure 31 Analysis of Teachers' Difficulties

The following table exhibits the excerpted contents and the number of references of each sub-category of the main theme, teachers' difficulties.

Table 23

*Sub-codes of Teachers' Difficulties*

Sub-codes of teachers' difficulties	Coding references	Number of references
<b>Absence of support</b>	<p>-Parents' lack of understanding about creative drama is one of the obstacles in the field.</p> <p>-Also, other teachers little understood what I was doing with the children and <u>they had the wrong conception of my lesson.</u></p> <p>-Throughout the process, I thought that only open-minded teachers could appreciate the benefit of the drama work. And it might be difficult to grasp the</p>	9



	<p>benefit of drama for some other teachers. <u>If it doesn't show the fluency of English in drama-integrated English class, it might not be received as a good method.</u> So, I thought that teachers' understanding of the method should be preceded.</p> <p>-Korean moms want children to learn English very quickly, so that <u>creative drama class is not appealing to them because it requires a lot time for creating, interacting, and it looks like it's not necessary to learn English.</u></p> <p>-The difficulty of applying creative drama in the actual classroom is that <u>moms have no conception of learning through drama.</u> If the child says that he or she played a game in the class, the mom is not satisfied with that. And she wants her kid to have more time to read and write.</p> <p>-그렇기에 결과만을 빨리 보고자 하는 학부모들과 그런 교육환경 속에서 아이들을 지도하여야 하는 교사들에게 Creative Drama 는 너무 느린 교육방법이 아닌가 생각된다. (Translation: In our educational environment parents demand fast results; thus, to the teachers, <u>creative drama is regarded as a somewhat slow educational method.</u>)</p>	
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**Lack of confidence**

6

- I found difficulty in the application of creative drama because I still feel a lack of the confidence. A 15-week graduate course might not be enough for teachers to gain confidence to apply this method into their lesson.
- But I do not feel confident to apply it in my class yet.
- Teachers' talent in drama would be necessary to lead the creative drama class. In my case, I'm very uncomfortable to act out or express feelings. I think teachers keep practising and developing talents if they want to try out creative drama methods in English classrooms.
- I feel difficulty when I have to demonstrate acting with emotion because I have not been trained in that area. That is the difficult part to applying creative drama in my class.

<b>Impromptu situation</b>	<p>-I think it might be <u>difficult to face the unexpected responses from students,</u> which would make me frustrated if I don't know what to do and how to deal with students. I think it's because students are at the centre unlike other traditional teaching methods in which teachers plan for most of the lesson.</p> <p>-It was <u>difficult to control children when they were excited.</u></p> <p>-It is difficult for me to deal with so many children in the class and <u>don't know how to control them.</u></p>	6
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	<p>-또 하나의 어려움은 진지하지 못한 자세로 연극 수업에 임할 경우 모둠별로 토의활동이나 창작 활동에 방해가 되거나 성과를 거둘 수 없는 경우가 있다는 것이다. 대부분의 학생들은 모둠별 활동에 협조적인 성향을 가지지만 가끔 본업에서 벗어나 진지하지 못한 태도를 가지는 학생들로 과업에 어려움을 갖게 되는 때가 있다. (Translation: Another difficulty is that some students are apt to disturb the class, which results in unsuccessful group discussion or a creative process of work. Most students are supportive to the group work, <u>but sometimes some students behave silly, which makes it difficult.</u></p>	
<b>Insufficient resources</b>	<p>-<u>Lack of teacher's knowledge, no training of creative drama method application</u>, so it was difficult to try out creative drama in the class curriculum.</p> <p>-Also, there's <u>not sufficient case studies that prove the efficiency of this method.</u></p> <p>-Even though I reference teachers' resources for games or something, I find it difficult to conduct the class. And conducting creative drama in English class would be much more difficult because <u>there's no resource book</u>. So it'd be a burden for teachers to devise every process for the lesson on their own.</p> <p>-It is difficult for me to apply drama in my class because <u>there's no teaching manual</u> so that I have to devise lesson plans all by myself.</p>	5
<b>Heavy workload</b>	<p>-I think the difficulty of applying creative drama in the class is that <u>it demands teachers' ideas and effort a lot</u>. Also, we need to prepare for materials, which requires quite some time.</p> <p>-I would <u>feel the pressure of devising lessons and putting my creative ideas into the lesson</u>. I would have to spend much time to research for the class preparation, too.</p>	3
<b>Shortage of time</b>	<p>-가장 큰 어려움은 시간이며 한정된 수업시간 안에 창의적인 내용을 이끌어 내게 하는 것이다. (Translation: The biggest challenge is to induce the creative work from students in <u>a limited class time.</u>)</p> <p>-일주일에 한번 30 분 수업에 교재 진도를 맞추다보면 다른 활동이 쉽지 않고 ... (Translation: 30 minutes a week is the class time for our textbook, thus it is <u>hard to do any extra activity...</u>)</p>	3

The above references depict the hardships that the teachers encountered when they applied creative drama in their EFL classrooms. First of all, the teachers became discouraged when confronted with non-supportive colleagues and parents of their students. In fact, the utmost goal of English teaching in the current educational environment in Korea is regarded as achieving high scores and outstanding linguistic skills. Hence, without any evidence of efficacy, the teachers were little able to pursue the integration of creative drama into their EFL classrooms. Secondly, as novice drama teachers, they felt a lack of confidence when they applied creative drama in their English teaching. Thirdly, they were challenged by impromptu situations during the lessons, which were caused by the pupils' unanticipated misbehaviours or distractions. When the class atmosphere is relaxed and free, certain disciplines are needed to control young children because their physical engagement and emotional elation could lead to abrupt events during the lesson. Accordingly, when integrating drama into their lessons, the teachers' hardships became increased by the unexpected or over-excited reactions from the pupils. Fourthly, the teachers stated that there were neither sufficient resources for referencing nor precedent case studies that proved the efficacy of the methods. Fifthly, the teachers coped with heavy workloads because they had to spend much time in devising lessons without references. Finally, it was challenging for the teachers to combine drama activities with their regular lessons in the limited class time.

The obstructions described above by the teachers reveal the deprived conditions of actual classrooms in Korea, which lack knowledge and useful resources to support the integration of creative drama into EFL teaching for young learners. Despite the fact that the teachers acknowledged the benefits of the integration of

creative drama in EFL teaching, which was shown in the previous analysis, the teachers had to confront pragmatic issues in the spectrum of reality. However, I assume that those exterior disadvantageous conditions could be modified and improved upon with the acknowledgment of the value of creative drama in young people's EFL learning in conjunction with the awareness of the social and linguistic correlations of human beings. Therefore, I contend that conveying the teachers' true voices through the analysis of this study is the initial step to conveying the significance of further discussions on the integration of creative drama in children's EFL teaching.

### **8.8. Summary of the Third Case Study**

The third case study discussed the stories of EFL teachers who were mostly teaching young learners in Korea. I was able to meet those participants while I was instructing the course 'Creative Drama for EFL Teaching' at the graduate school of Soongsil University in Korea. As in the previous case studies, my dual identity as both an insider and an outsider was a dilemma in this research; however, I delicately balanced these roles while seeking the hermeneutical grounds of subjectivity and enhancing the objectivity of the study. Hence, in pursuit of rigour in the analysis, I endeavoured to gain thick descriptions by interviewing teachers and collecting their journals, which were interpreted inductively without discarding the spectrum of my subjective experiences and background. Concurrently, in order to establish objectivity and credibility, I applied methodological triangulation by cross checking the data while describing the reflexive accounts of the process of inquiry, interpretation, and knowledge

construction. Building upon the qualitative paradigm, this third case study revealed the EFL teachers' stories, which depicted the teachers' understanding and experiences of the pedagogy of creative drama in EFL teaching for young learners. The analysis uncovered the major themes in the data as 'benefits', 'teaching methods', 'teachers' experiences', and 'teachers' difficulties'.

First of all, the analysis revealed that the vital benefit of creative drama for young EFL learners was in the pupils' holistic and meaningful language experiences, which were supported by the natural and playful environment, drama-based teaching methods and non-traditional, democratic pedagogical approaches. Under these circumstances, the pupils' oral language outcomes were frequent, their memory skills were enhanced and further extensive writing activities were feasible. Besides such impact on the linguistic area, other benefits of creative drama were also found in the psychological and behavioural domains in that it reinforced the autonomy of learning, reduced anxiety levels, enhanced confidence, induced the children's creativity, and so on. Secondly, the theme of 'teaching methods' unravelled deep meaning throughout the analysis. That is, the teaching methods of creative drama that included social interactions, immersion in a make-believe world, and creation promoted the pupils' autonomous learning, which provoked their growth in the social, mental, and linguistic spheres. Thirdly, the teachers' experiences of creative drama led to personal and professional shifts as well as their awakening in terms of pedagogical horizons. Accordingly, the teachers conceived that the integration of creative drama in EFL teaching could enhance opened, social-interactive, communicative language teaching for young learners. Lastly, the analysis also uncovered the stories of the teachers' difficulties in applying creative dramatics into their EFL teaching for the following

reasons: absence of support, lack of confidence, impromptu situations, insufficient resources, heavy workload, and shortage of time.

In conclusion, throughout this case study, I was able to observe the teachers' experiences and conceptions of creative drama-integrated EFL teaching. The ongoing analysis revealed that the teachers acknowledged the positive impact of the pedagogy of creative drama on children's autonomous learning, which enhanced the children's social, mental, and linguistic growth. Although the teachers had to confront difficulties in reality, this study suggests that the integration of creative drama could proffer the possibility of enabling children to grow as competent human beings while offering them knowledge and experience beyond language learning.

## **Chapter Nine: Conclusions and Implications**

This chapter summarises the long journey of this research by echoing theoretical concerns, reviewing the investigation process and reporting discoveries and findings that answer the research questions. Fundamentally, the inquiry of this research sprouted from an awareness of the lack of suitable EFL teaching methods for young learners in South Korea. Thus, while embracing the notion of progressive educators and social constructivists, I investigated the extent to which the pedagogy of creative drama would impact on young EFL children in the linguistic as well as the social and emotional domains.

To this end, I embarked on experiments conducting ethnographic case studies while collecting data through participant observation, semi-structured interviews, field notes and teachers' journals. The case studies employed the strategies of Yin's (2014) multiple case studies as well as Stake's (1995) collective case studies. Thus, I considered their notion that a researcher can explore similarities or differences within and between cases (Baxter & Jack, 2008). Accordingly, I carefully selected case studies in which I investigated phenomena and patterns of creative drama-integrated EFL classrooms of young learners and the EFL teachers' reflections on the pedagogy of creative drama. Throughout the analysis process, I treated each case holistically, while maintaining consistent probing based on the theoretical notions of the social constructivists. In addition, I strived to understand the whole context by investigating the similarities and differences within each setting and across settings (Ibid.). Eventually, I was able inductively to construct the knowledge as a whole by observing and analysing overlapping phenomena and identical or idiosyncratic patterns between the cases.

Throughout the process of investigation, I viewed the phenomena through a qualitative lens while incorporating hermeneutic approaches of enfolding a researcher's legitimate prejudice and his or her active participation in meaning construction in the course of interpretation. In line with this hermeneutic underpinning, I considered the notion of bricolage, which is to seek rigorous knowledge by embracing the historicity, heterogeneity and complexity of human understanding. Therefore, on these methodological grounds, I was able to establish my dual role as a teacher-researcher. That is, I played the role of a reflexive practitioner who actively participated in knowledge construction in pursuit of deep understanding of the phenomena; hence, my voice was able to impact significantly when solving problems in a real world.

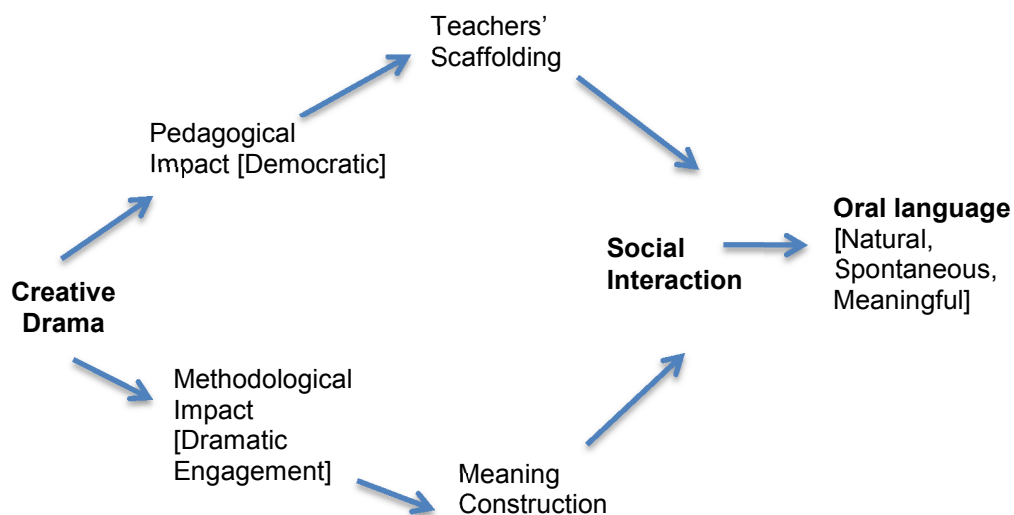
Equipped with the abovementioned methodological foundation, when dealing with context in the data, I adhered to the notion of the social constructivists, which stressed social interaction as a key impetus of children's language use and learning. Therefore, when interpreting core ideas in the data through the spectrum of the social constructivists, I paid particular attention to the interactional, dialogic and meaningful language performances of children, which occurred through the agency of creative drama. Then, throughout the ongoing analysis within, between and across cases, I began to widen the horizon of my understanding and behold the broad landscape that could answer my research questions.

In particular, the analysis of each case study showed the common result that creative drama-integrated EFL teaching significantly impacted on children's language performances, specifically in terms of the oral language outcomes. In



addition, while observing the phenomena through the social constructivist's view, I noticed that the teacher's role was as an important factor in promoting children's natural and spontaneous oral language outcomes. Concurrently, the whole study showed that the teacher's support in children's language use and the meaning-construction process enhanced children's overall development across the emotional, social and linguistic spheres. The whole study also revealed that, besides the teacher's role, another significant factor that facilitated oral language use was the children's immersion in the meaning-making process, which was generated by methodological devices such as dramatic engagement that included physical engagement and improvisation.

To conclude, the whole study uncovered the significant impact of creative drama on EFL children's natural and spontaneous oral language use. Also, each case study demonstrated the emergence of children's meaningful context building in the midst of dramatic engagement, which was generated by the teacher's endeavour to create an unconstrained atmosphere. Accordingly, in this relaxed and unsuppressed environment, the children's social interaction was heightened, which promoted frequent, natural and meaningful oral language outcomes. Therefore, the teacher's non-traditional and democratic pedagogical view and its methodological application are seen as core elements to bring about the fruitful implication of creative dramatics in children's EFL classrooms. Within this view, I created the figure below (see Figure 32), which explains the correlations between the pedagogical and methodological impacts of creative drama on children's oral language use.



*Figure 32 Impact of Creative Drama on Oral Language Use*

I gained thorough knowledge, as shown in Figure 32, by integrating the results of the three case studies that were carried out to discover how and in what ways the integration of creative drama can impact on children in an EFL setting. The following content gives further explanation of the knowledge gained, highlighting the impact of creative drama on children's oral language use in the scope of the social constructivist's notion of children's language learning.

### **9.1. Impact of Creative Drama on Young EFL Learners**

The journey of this research began with the inquiry of the possibility of using creative drama in EFL teaching. To this end, I investigated three cases, including

two groups of children and one group of EFL teachers, while questioning the extent to which creative drama can impact on children in the social, emotional and linguistic arenas. In order to grasp profound knowledge, I collected data while participating in the field as a teacher-researcher. Then, I rigorously investigated the hidden meanings in the data by delicately balancing my dual role as a teacher and a researcher.

The findings across the three case studies show that the pedagogy and the methodology of creative drama enhanced children's oral language use. The results showed consistently that, in the creative drama-integrated EFL classrooms, children became inspired to interact socially each other or with the teacher. Accordingly, the young EFL children were likely to communicate using oral language as well as non-verbal language, which outcomes were significantly impacted by the teacher's scaffolding of the children's meaning-making process during their engagement in drama activities. In other words, the pedagogy of creative drama triggered social interaction in the EFL classrooms, which played a crucial role in promoting the children's oral language use.

In order to illustrate the landscape of the analysis, in the following content, I review and amalgamate the significant findings both across and within each case study in the context of social constructivism, the pedagogy of drama and the communicative approach to language teaching and learning. Consequently, this integrative probing guides me to recognise that the significant impact of creative drama-integrated EFL teaching is on children's frequent, natural and meaningful oral language outcomes, which are spurred by social interactions.

## 9.2. Impact of Creative Drama on Oral Language Use

The three case studies showed that the prominent theme within the data as a whole is 'language performance'. It implies that, in the creative drama-integrated EFL classrooms, the phenomena of children's language performance have been captured throughout the analysis. Although the whole study highlighted the children's oral language outcomes as the main impact of the integration of creative drama, an individual case study presented a different sketch in detail, as shown in the table below (see Table 24).

Table 24

### *Findings from Three Case Studies*

<b>Case studies</b>	<b>The main phenomenon of language performance in the creative drama-integrated EFL classrooms</b>
<b>Case study 1</b> (4~6-year-old EFL children)	Struggling to use English as a foreign language
<b>Case study 2</b> (7~9-year-old EFL children)	Verbalising context with natural and fluent oral language use
<b>Case study 3</b> (EFL teachers of young learners)	Meaningful oral language outcomes

As shown above, the findings from case study 1 and case study 2 reveal that the language performance of the youngest age group of children and the older age group of children were different within the same pedagogical approach, i.e. creative drama-integrated EFL teaching. That is to say, the first case study with 4~6-year-old children reported that the major phenomenon of language

performance was 'struggling', whereas the second case study with 7~9-year-old children reported the major phenomenon as 'verbalising'. In addition, the third case study, with EFL teachers' groups, showed that the teachers primarily captured the children's 'meaningful oral language use' as the benefit of the creative drama-integrated EFL teaching. Taking these results into account, in the following sections, I illustrate further descriptions of the findings relating to language performance across the case studies, which explains the impact of creative drama on children's EFL learning.

#### **9.2.1. Struggling as a means of learning**

The first case study with 4~6-year-old children showed that the major phenomenon of children's oral language use was 'struggling'. This means that, in an EFL environment, young learners whose English proficiency skills are very low are likely to be confined by the language barrier. Meanwhile, the analysis shows that, in the context of drama and play, these children are highly motivated to express their thoughts using verbal and non-verbal language. This indicates that their level of English proficiency and their desire to communicate are not balanced equally. That is to say, their English skills have not been developed yet; however, in the course of dramatic engagement, they are fuelled to communicate with each other as social beings. Thus, this unequal state between their highly motivated social impetus and their undeveloped English proficiency engenders frequent use of their mother tongue as the mode of expressing their thoughts while struggling to use English as a foreign language.

Despite their struggles with commanding English as a foreign language, during drama activities, the children are immersed in the meaning-making process, which spurs them to interact and communicate with each other. Therefore, in this socially grounded environment, the children are able to take part actively in building meaningful context. Also, they sustain their cultural identity without being hindered by a linguistic obstacle when they are aided by the teacher's scaffolding. In other words, the teacher's adequate role is a significant factor in diminishing the children's struggles when they confront an unknown language. In this regard, the first case study shows that, in the case classroom, the teacher endeavours to develop the children's language skills using correction and translation. The correction occurs when the children's use of language is not correct, whereas the translation occurs when the children speak their thoughts in Korean, so that the teacher translates them into English. For example, the teacher supports the children in comprehending the context deeply by allowing the children to construct the meaning in their mother tongue, i.e. Korean. Then, she translates those Korean words, phrases or sentences into English, so that the children are able to practice them while learning English within the meaningful context.

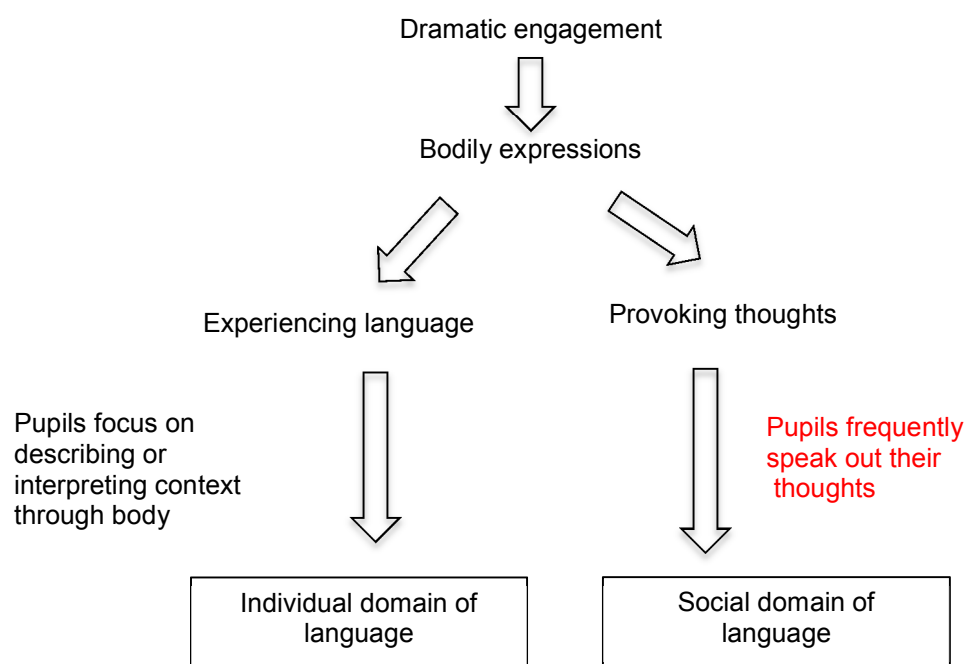
As above, given the teacher's scaffolding, these children's struggles with verbalising English are regarded as the means of their learning because the struggle urges the teacher to assist the children in practicing the target language and comprehending the context on a deep level. Hence, for this age group of children whose English skills are very low, the teacher's role is considered as influential in switching their language struggles into language learning. To conclude, the results from the case classroom of 4~6-year-old children shows the significant influence of the teacher on children's EFL learning.

Therefore, I contend that teaching in an early EFL classroom that integrates the pedagogy of creative drama requires a dextrous ability to handle children's language struggles as well as the process of context building in a foreign language. In addition, I stress that the drama teacher's optimal role in a foreign language environment is to allow children to experience, practice and use the unfamiliar language while assisting them in sustaining their identities and voicing their thoughts. Thus, he or she can enable the young learners to become familiar with the foreign language by diminishing the fear of speaking out their creative, imaginative or critical thoughts.

#### **9.2.2. Body, social impetus and verbalisation**

Whereas 'struggling' was the major phenomenon of the younger age group, 'verbalising' constituted the primary theme of language performance of the older age group (7~9). It was noticeable that 'dramatic engagement' was an important factor in the children's verbalising events. This implies that, to this group of older children whose English skills are intermediate, the scaffolding through the methods of drama mainly impacted on the children's oral language outcomes.

Thus, I carefully examined the theme of dramatic engagement in the data and noticed that 'bodily expression' was a major component. This provoked me to investigate the correlations between body and language. Throughout the ongoing analysis, I gained knowledge that bodily expressions impacted on two different domains of language use, as shown in the figure below (see Figure 33).



*Figure 33 Impact of Bodily Expressions*

Figure 33 shows that bodily expression during dramatic engagement triggers both the individual and social domains of language use. Here, the dual and complex features of language are displayed, which I discussed in detail in Chapter Three. That is to say, we use language as a personal tool to express, understand or interpret certain contexts, but also we use language for the purpose of social engagement, i.e. communication. In accordance with this notion, the figure above (see Figure 33) illustrates that, in the domain of social language use, bodily expression during dramatic engagement facilitates the provocation of thought, which results in frequent social interaction and mutual communication between the children. In other words, the use of the body in the midst of dramatic engagement is recognised as the impetus of the social domain of language use



while provoking children's thoughts; hence, these children's natural and meaningful verbalisation is frequently occurred during or after physical engagement.

Furthermore, the in-depth analysis of this case study shows that there were significant correlations between the body, improvised drama and oral language outcomes. That is, the children's physical engagement often generates meaning construction, which promotes their oral language use during improvisation or role-play. Consequently, this case study with 7~9-year-old children can explain the positive impact of drama on children's spontaneous, meaningful and natural oral language outcomes.

### **9.2.3. Meaningful oral language use**

In line with the results of the first and second case studies, the third case study with EFL teachers also indicated the impact of creative drama on children's language performance, as follows:

- 1. Facilitates oral language outcomes*
- 2. Allows natural exposure to a target language*
- 3. Increases memory skill*
- 4. Enhances comprehension skill*
- 5. Promotes extensive writing*

In addition, the in-depth analysis revealed that the teachers acknowledged that the children's language experiences in creative drama-integrated EFL classrooms are unconstrained, whole and comprehensive. Furthermore, the

analysis uncovered the knowledge that factors such as environment, teaching methods and pedagogical approaches engendered children's unconstrained, whole language experiences, which impacted on the children's natural and meaningful oral language use. In other words, the pedagogy of drama allows the teacher's non-traditional and democratic way of teaching, which brings about an autonomous, natural and playful classroom atmosphere. This relaxed environment facilitates the children's intrinsic motivation to be social beings; hence, they actively construct the meaning and verbalise their thoughts while experiencing the foreign language as a whole.

Moreover, the teachers highlighted 'movement' as a significant teaching method that affected the children's oral language use. Further analysis discovered the intricate relations between movement and the children's emotional, social and linguistic domains. That is, when children are engaged in physical activities, they are emotionally relaxed and exhilarated at the same time, which promotes their voluntary social interaction, and thus they are inspired to communicate with each other using oral language. The use of their language is meaningful, spontaneous and natural due to the process of meaning construction via social impetus.

To conclude, the analysis of the EFL teachers' knowledge captured the significant impact of creative drama on the children's meaningful oral language use. Likewise, analysis across the case studies coherently revealed the analogous results. Moreover, the whole study uncovered the significance of meaningful context construction in the course of the children's dramatic engagement that heightened their social interactions. Hence, I glimpse that the method of drama facilitates children's social desire while allowing them to create

their own context, which synchronously propels their spontaneous and meaningful oral language use. In view of this, I encountered the significance of social power on EFL children's oral language outcomes.

The acknowledgement above urged me to unveil the hidden context of social interaction that occurred during dramatic engagement. Thus, in the following sections, while reflecting the view of the social constructivists, I delve into the meaning of social interaction, which has been investigated across the three case studies. In doing so, I particularly explore the notion of ZPD while mirroring Vygotsky's theory.

### **9.3. The Notion of ZPD in EFL Classrooms of Young Learners**

As explained earlier, the prominent knowledge I have gained throughout this study is that young EFL children's meaningful oral language use is promoted by social interaction. Social interaction implies the interaction between pupils or between pupils and the teacher. Concerning this, the analysis across the case studies highlights the social interaction between pupils and the teacher, which significantly impacts on children's growth in social, emotional and linguistic areas.

In this regard, I took account of Vygotsky's (1978) theory, which emphasised the role of an adult or a 'knower' as a supporter of children's learning. I also adhered to his theory of ZPD, which explained that children can be located in the proximal zone where they can advance their skills. Vygotsky (Ibid.) defined ZPD as follows:

... the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under the guidance or in collaboration with more capable peers (p.86).

In accordance with such understanding, throughout this study, I examined ZPD in an EFL circumstance in view of the social constructivists' axiom of teaching and learning. Accordingly, the notion of ZPD in young peoples' EFL learning unfolded in the following descriptions.

### 9.3.1. Two types of ZPD in a younger age group

The first case study with 4~6-year-old children revealed that there are two types of teacher's support or scaffolding in EFL learning, which falls into linguistic development and meaning construction. Accordingly, I interpreted that, at a lower level or younger age group of EFL classroom, there are two types of ZPD in which children are assisted in both comprehending the context (ZPD 1) and mastering linguistic proficiency (ZPD 2). The figure below (see Figure 34) explains this.

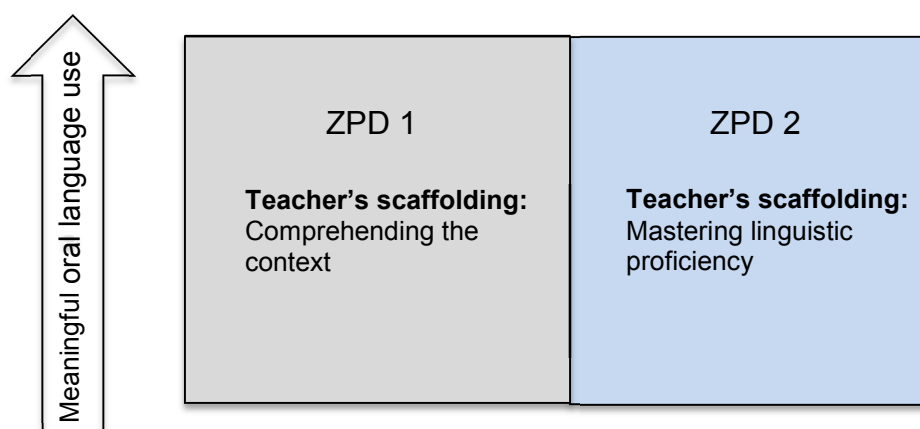


Figure 34 Two Types of ZPD

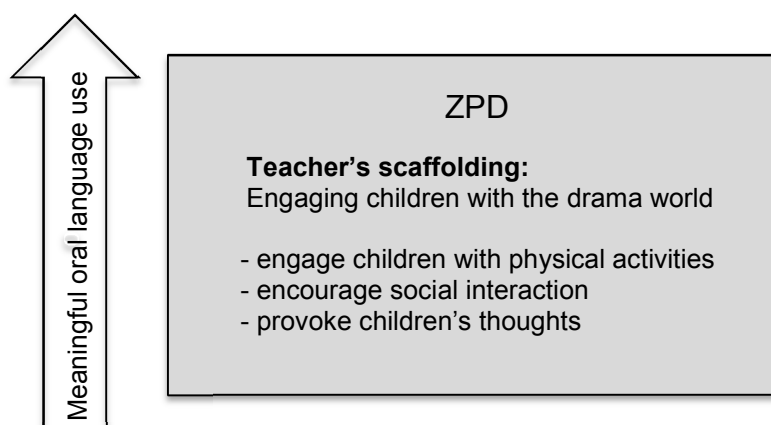
Furthermore, the study highlights the significance of the teacher's role in young children's EFL learning. It reveals that children's social interaction with the teacher is a key factor in advancing their linguistic skills while constructing meaningful contexts of their own. Likewise, this case study further discovered the positive correlations between the teacher's role, pupils' attitudes and language learning. That is, the teacher's encouragement and assistance impacts on pupils' positive attitudes towards becoming autonomous learners, which affects their spontaneous and natural oral language use.

Therefore, I conclude that the ZPD in a younger age group constitutes the teacher's attentive role of supporting children in various facets. In other words, during drama activities, the teacher needs to support the children in comprehending the context, practicing the unfamiliar language and creating a comfortable and supportive atmosphere. Through this teacher's scaffolding, the young EFL children lower their anxiety levels and become engaged in social interaction, which creates a ZPD in which the children are able to advance their oral language skills while projecting their true voice.

On the other hand, the second case study with an older age group whose English skills are more advanced presented a different result. That is, the teacher's impact was still significant on this group of more fluent speakers, but the heart of the teacher's role was relevant to the teaching methods of drama rather than the emotional or linguistic domain of scaffolding. The following description uncovers this finding.

### 9.3.2. The ZPD in the context of drama in an older age group

The second case study with 7~9-year-old children showed that the teacher's guidance in drama activities facilitated the children's active participation in the meaning-making process, which generated frequent oral language use. Therefore, I assume that the teacher's use of drama methodology constructs the ZPD in which EFL children are able to build linguistic and social competence. In fact, in the case classroom, the teacher supported the children in entering the drama world, in which they were given the opportunity to move and think spontaneously while interacting socially each other, by which the frequency of their oral communication was heightened. The figure below (see Figure 35) illustrates that the ZPD of this group constitutes the teacher's scaffolding in engaging children with the drama world.



*Figure 35 The ZPD in the Context of Drama*

It is noticeable that the teacher's scaffolding is delivered within the teaching methods of drama rather than linguistic assistance. Indeed, it shows a different

type of ZPD from the younger age group, which needs much more of the teacher's support in the emotional and linguistic domains. That is, this older age group of children command an intermediate level of English, and thus they are able to communicate in English without too much of a linguistic struggle. Therefore, once they are encouraged to interact with each other during drama activities, they spontaneously verbalise their thoughts while creating meaningful context. On that account, Vygotsky (1978) stresses the significance of social interaction that contributes to the development of learners' mental functioning from the lower to the higher, in which course, language is the most powerful semiotic tool for thinking.

To conclude, in terms of oral language outcomes, the method of drama is used more effectively for the older and more fluent English speakers who struggle less with language use. This is because these children are located in the ZPD in which constant social interactions spur their language use, which is enhanced by the teacher's endeavour to construct the drama world. Accordingly, in this ZPD, the children advance their oral language skills while building the drama context. In this regard, Kao and O'Neill (1998) articulated:

Drama does things with words. It introduces language as an essential and authentic method of communication ... By helping to build the drama context, they develop their social and linguistic competence as well as listening and speaking skills (p.4).

Likewise, in an EFL environment, dramatic engagement becomes a core factor in advancing children's social as well as linguistic skills, which is geared by the teacher's effort to help the children to build the context. Therefore, I conclude that, in children's EFL classrooms, the pedagogy of drama constructs the ZPD in

which active social interactions prevail, which impacts on advancing EFL children's meaningful and fluent oral language use.

#### **9.4. Correlations: Body, Emotion and Language**

The whole study reveals that the teacher's effort to create a supportive, free and playful environment through dramatic activities affects the children by encouraging them to become active social beings; in this environment, children become emotionally relaxed, and hence spontaneously communicate with each other using their bodies or words. On that account, it is found that, in the context of drama and EFL learning, the emotions, body and language are correlated. Furthermore, across the case studies, it can be seen that children's oral language outcomes in EFL circumstances are linked intricately with bodily engagement. That is to say, in EFL classrooms of young learners, bodily expressions become a mode for the children's comprehension of a foreign language and an agent of meaning construction. Bodily expressions include acting out words or situations, warm-up activities, mime, improvisation, teacher-in-role and role-play, etc.

By looking at the correlation between the body and language in case study 2, I discovered that bodily expressions were adhered to in both the individual and social domains of language performance. That is, bodily expressions enable children to experience the meaning of a foreign language by letting them describe certain contexts or pretending to be something or someone, which corresponds with an individual domain of language use. Bodily expressions also



provoke children's thoughts, which prompt oral communication, thus empowering the communicative or social aspects of language use. Thus, while being engaged in physical movement, both revealed (social) and concealed (individual) elements of language are unveiled (Campbell, 2012).

Furthermore, case studies 1 and 2 revealed that bodily/kinaesthetic activities create an exhilarated, playful and relaxed atmosphere, which becomes a core factor in lowering children's anxiety levels. Thus, during or after physical engagement, the children are able to increase their oral language use while spontaneously constructing meaningful contexts. Likewise, case study 3 presented intricate correlations between movement and the emotional, social and linguistic conditions of the children. In other words, movement in EFL classrooms positively impacts on lowering the children's tensions, which gears the children towards autonomously interact with each other by increasing their social awareness. Based on this, the children communicate with each other while commanding natural and spontaneous oral language use. On this account, Firth and Wagner (1997) point out that, 'Feelings of incompetence and difficulty when learning FL are surely commonplace, and often psychologically salient' (p.761). In this regard, the phenomena discovered in these case classrooms show that physical engagement during EFL learning diminishes learners' feelings of incompetence and difficulty, which promotes the social interactions and oral outcomes of the learners.

To conclude, the analysis of the case studies shows that, in children's EFL classrooms, physical engagement during drama lessons correlates with frequent, natural and spontaneous oral language use. Physical engagement is the

significant factor in engendering the emotional and social conditions for children that promote oral communication. Accordingly, the study highlights that the body, emotions and language are interrelated with each other as the language of human beings is 'a complex and multifaceted phenomenon' (Liddicoat & Scarino, 2013, p.11). Thus, in dealing with the EFL teaching and learning of young learners, it is important to understand language development and achievement through various spectrums, including the physical, psychological, social and linguistic scopes.

## **9.5. Limitations and Implications of the Study**

### **9.5.1. Considerations in assessment**

Although this study has presented significant correlations between learners' engagement in drama, emotions, social desires and EFL learning, the estimated linguistic development has not been measured. This is because the goal of this study was to investigate the ways in which EFL children are impacted by the pedagogy of creative drama in EFL classrooms. Thus, it has scrutinised the phenomena, behaviour and events in the case classrooms. In addition, the attributes of qualitative study tend to understand deep meaning in the context rather than applying a positivistic measurement. In future studies, however, it would be desirable to include an assessment of linguistic development with the inclusion of quantitative analysis, which will assure the efficacy of creative drama for EFL teaching and learning.

Another limitation of the study is that the teachers in the case classrooms were non-native speakers (NNS). Even though the majority of EFL teachers in South Korea are NNS, this study disregarded the notion of native speaker (NS) teachers. In fact, the issues of dichotomy and the power relations of NS teachers and NNS learners are controversial. In this regard, Cook (1999) points out that, 'the prominence of the native speaker in language teaching has obscured the distinctive nature of the successful second language (L2) user' (p.185). She contends that, 'language teaching should be more aware of the student as a potential and actual L2 user and less concerned with the monolingual native speaker' (Ibid., p.196). Indeed, in traditional as well as contemporary language classrooms of other languages, the emphasis has been on developing learners' native-like language proficiency while neglecting their historicity, culture and voice. Within the goal of mastering a foreign language like a foreigner or a native speaker, the role of the NS teacher has been a linguistic model for learners. In this frame, the learners make an effort to ensure that they are 'sounding like native speakers' (Ibid., p.197). The forbiddance of the mother tongue in this type of learning zone disposes of the learners' cultural power.

However, I assume that the inclusion of drama pedagogy would constitute different power relations and a hierarchy between NS teachers and NNS learners. This is because the pedagogy of drama is based on the democratic, progressive and social constructivists' approach to learning. Therefore, in future studies, it is worth investigating the NS teacher's impact on EFL learners when they conduct drama-integrated EFL lessons. In addition, in the same circumstance of drama-integrated EFL learning, it would be useful to investigate and compare the impact of the NS teacher and the NNS teacher on learners.

### **9.5.2. EFL drama teacher training**

The research outcomes from the case studies indicate that young EFL learners enhance their oral language proficiency with the aid of a teacher who properly interacts with them and supports them emotionally, socially and linguistically. Thus, in dealing with drama in an EFL classroom of young children, equipping qualified teachers is the primary concern.

Concerning this, case study 3 with the EFL teachers showed that the teachers were positively impacted by the pedagogy of creative drama. Indeed, the analysis revealed that the EFL teachers altered their pedagogical views after experiencing the creative drama methodology. Accordingly, the teachers modified their language teaching approaches to become non-traditional or democratic, which influenced them in allowing natural occurrences of social interaction in the classroom. Consequently, the integration of creative drama enabled the EFL teachers to conduct child-centred, open and communicative methods of language teaching. Furthermore, the teachers remarked that the integration of the pedagogy of creative drama in their EFL teaching facilitated the children's meaningful oral language use. In addition, they stressed the possibility of extensive writing activities followed by drama activities. Therefore, based on the teachers' comments, this study suggests the benefits of the integration of creative drama in children's EFL teaching and learning.

As a matter of fact, while working in the EFL teaching field in South Korea, I have observed EFL teachers' significant interest in drama teaching methods due to its potency of empowering EFL learners' communicative competence. Accordingly, some English teachers, in the spirit of bricoleur, have investigated their own

lessons that integrate the pedagogy of process-centred drama and have reported the benefits in EFL teaching. For example, Lee and Lee (2012) argue the positive impact of process drama in an elementary English classroom in terms of the frames of process drama enhancing the autonomy of learners and the communicative approach of language teaching.

Despite the discovery of the efficacy of the pedagogy of drama in EFL teaching, in reality, it is rare to find teacher-training programmes that aim to provide authentic and process-centred drama teaching methods for EFL teachers in South Korea. In this respect, I suggest that educational policy makers and administrators in schools and government consider the possibility of the pedagogy of drama in EFL teaching. Consequently, EFL teaching and learning could embrace the social interactions of human beings, thus allowing both children and teachers to co-construct meaningful contexts in the midst of living in the make-believe world and of experiencing English as a foreign language in real-life contexts.

### **9.5.3. Beyond language learning**

Throughout this study, I have argued that children's EFL learning is intricately related with the physical, emotional and social conditions of children. The analysis of this study shows that the pedagogy of creative drama could foster these conditions by interweaving them. Hence, while being immersed in creative drama activities, children can move, relax and interact each other while living as autonomous social beings. Simultaneously, they are able to try out speaking English as a foreign language for the purpose of projecting their thoughts and

communicating each other. Thus, in this type of EFL classroom, language learning occurs in sync with children's intrinsic desires to express their thoughts and to share them with others. More importantly, during drama activities, children become emotionally contented, whereby their fear of trying out an unfamiliar language decreases. In view of this, the pedagogy of drama enhances the linguistic understanding that, 'language is not a thing to be studied but a way of seeing, understanding, and communicating about the world' (Liddicoat & Scarino, 2013, p.14).

Therefore, I suggest the possibility of the integration of creative drama in the classrooms of young EFL learners in South Korea, where the paucity of appropriate teaching methodologies has resulted in demotivating children's English language learning. In fact, while working in this field, I have met many children who dislike the English language due to their previous experiences of learning English. Their experiences may have been with a teacher, a textbook, pressure from parents or inappropriate teaching methods. Sometimes these children show emotional, psychological or behavioural problems, too. However, I have also seen their attitudes to learning English alter after they have been treated using the methods of play, art, movement or drama.

Children's positive reactions to arts-based teaching convinces me of the value of autonomous, collaborative and democratic methods of learning, which was emphasised by 1920s' progressive educators (Pecore & Bruce, 2013). Also, this is consonant with the sociocultural aspect of language learning, which highlights social interaction as a key factor of children's language learning (Powell & Kalina, 2009). Likewise, Purdy (2008) stresses sociocultural power, by which children

learn English 'from socially mediated activities where language can be used, practiced, and internalized' (p.19). Accordingly, while incorporating such views from progressive educators and social constructivists, the implementation of learner-orientated and social interactional teaching methodologies need to be taken into account in the EFL classrooms of young learners.

As a matter of fact, in South Korea, there have been controversial discussions regarding the appropriateness and effectiveness of teaching English to young learners. However, as discussed in Chapter One, we have confronted the shortage of scholarly reports, the narrow range of pedagogical views and the limitations of research tools to investigate profound notions. I hope this research presents an alternative view of the scene by glimpsing the meaning of language and its complex nature as a mode of communication for human beings.

To conclude, in dealing with EFL teaching for young learners, I suggest the pedagogy of creative drama as an alternative tool to guide children, which possibly could enhance children's positive emotions, social desire and authentic language use. Accordingly, children could liberate themselves physically and emotionally, construct meaningful contexts by projecting their own culture and voice and communicate with others while learning English as a foreign language. Consequently, in the context of the pedagogy of drama, EFL lessons could provide children with experiences beyond language learning.

## Appendix 1: Lesson Plan for the First Case Classroom

**Date:** 27/11/2013

**Pupil Age:** 4~6 years old

**Topic:** Phonics through creative play [learning short 'u' words]

**Textbook:**

Lin, S. & Hsieh, J. (2012). *JY Phonics Kids 4*. Korea: JY Books.

### Procedure:

#### 1. Warm-up (15 mins)

##### 1) Count Down Shake:

Count down numbers from ten to one while repetitively shaking body parts, e.g. left hand, right hand, left foot, right foot

##### 2) Review the words with flash cards:

tub, rub, mum, gum, duck, luck

##### 3) Freeze Game:

Act out the word that the teacher calls out, then freeze when the teacher says 'freeze!'

##### 4) Motion and sounds words:

Say each word and show the motion associated with it

#### 2. '-ump' words and rhyme story (20 mins)

##### 1) Introduce '-ump' words: jump, hump, bump

##### 2) Read the rhyme and discuss the characters, situation and dialogue

##### 3) Improvise

##### 4) Rehearse

##### 5) Presentation

##### 6) Evaluation

##### 7) Improvise again

[Text]

*Jump, jump, jump!*

*Hump, hump, hump!*

*Jump over the hump!*



3. '-unch' words and rhyme story (20 mins)

- 1) Introduce '-unch' words: munch, lunch
- 2) Read the rhyme and discuss the characters, situation and dialogue
- 3) Improvise
- 4) Rehearse
- 5) Presentation
- 6) Evaluation
- 7) Improvise again

[Text]

*Munch, munch, munch!*

*Lunch, lunch, lunch!*

*Munch my lunch!*

4. Wrap up (5 mins)

Walk and freeze!:

Think of the best thing about today's lesson, and freeze!

Share what it is

## Appendix 2: Lesson Plan for the Second Case Classroom

**Date:** 20/06/2014

**Pupil Age:** 7–9 years old

**Topic:** Rain from the sky [Science]

**Textbook:**

Park, J. (2007). *Reading on with Aesop's fable 2*. Korea: Eduplanet, Inc.

### Procedure:

#### 1. Warm-up: Human knot (5 min)

- 1) Divide groups into two
- 2) Each group makes a human knot together
- 3) The group unknots as fast as possible
- 4) The group that unknots faster is the winner

#### 2. Discussion (10 mins)

- 1) Talk about the rain:

*Do you like rain? Why?*

*What is a good (or bad) thing about rain?*

- 2) Discuss how the rain falls from the sky

Rain-stream-river-ocean-the sun heats the water-vapour-clouds-rain

- 3) The teacher describes the cycle while drawing it on the board

#### 3. Introduce the words: sound and motion words (5 mins)

Plant, life, stream, gather, river, flow, ocean, heat, vapour, cycle

#### 4. Read an article in the textbook (10 mins)

Rain from sky

#### 5. Improvise the scene (20 mins)

- 1) Divide into three groups and give part of the text to each group
- 2) Each group works on improvising the scene
- 3) Present it to others
- 4) Evaluate

**[Text]**

*Rain falls from the sky.*

*It gives plants life and animals water.*

*It becomes streams.*

*Streams gather to become rivers.*

*Rivers flow to oceans.*

*Water cannot move to higher places.*

*So how does the rain fall down from the sky?*

*The answer is the sun.*

*The sun heats the water.*

*Then it turns to vapor.*

*The vapor becomes clouds.*

*The clouds give us the rain.*

*It is a never ending cycle.*

### **Appendix 3: Observation Record- Description**

The purpose of this research is to find the impact of creative drama and play on young EFL learners. It strives to analyse the factors that influence children's use of English as a foreign language in drama-integrated classes. It aims to explain the correlation between the classroom environment, interaction, motivation and oral language outcomes. It was difficult to find a suitable classroom observation scheme from the existing research outcomes. Thus, I have referenced Po Chi Tam's (2008) study that investigated the relationship between drama and Chinese language learning. Her qualitative approach included classroom observations, which is modelled to develop the observation scheme of this research.

#### **Teacher's voice/instruction (oral + body)**

- Describe how and what the teacher says to pupils

#### **Pupil's voice/response (oral + body + emotion)**

- Depict how pupils react to the teacher's instruction, what they say and how they move. Also describe the emotional reactions of the pupils

#### **Interaction (between pupils/between the teacher and pupils)**

- Capture the noticeable interaction between pupils or between the teacher and the pupils

#### **Key event**

- The main activity in the given time

#### **Unexpected event**

- Unexpected reaction from the pupils or certain unexpected occurrences during the lesson

#### **Critical event**

- The important occurrences during the lesson

#### **Classroom atmosphere**

- Describe the overall features, environment or ambience of the classroom

## Appendix 4: Observation Record-Example

### Observation Record 5

Activity sequence	Time	Teacher's voice/Instruction (oral + bodily)	Pupil's voice/response (oral + bodily + emotional)	Interaction (between pupils/ between a teacher & pupils)	Key event	Unexpected event	Critical event	Classroom atmosphere
Introductions	3:30-3:35	Welcome the students. Check the attendance. 'Hello song'  Walk-stop-skip-tip toe-stomp-make a circle round-stop  Mirror  Clap person to person Flip/Flop	Ss say their name  Sit nicely  Sing a song with confidence.  Enjoy following T's instruction. Exaggerated.  Concentrate	Eye contact each other Concentrate	Warm-up	1 girl doesn't want to do mirror activity-T let her sit in the chair.	Body movement	Confident Free Liberal
	3:40-3:44	Clapping	Clap 10-clap 5-clap4-clap 0. Enjoy. Suggest one more time.  Volunteer to read a book.	T accepted Ss opinion.  1 boy read very fast. T complemented.		1 boy moved the seat. 1 girl told him, 'Joy, come back.'		Confident Enjoy to act
Development	3:46	Present Clock Clap Flap Flag	Repeat the words. Read the words.  Each one is given a card. (cl, fl, ock, ap, ag) Walk around. Try to make a word with 2 cards (cl + ock)	Competative  Look around Cooperative	Presentation new rhyme  Make words with syllable		Make new words	

## Appendix 5: Field notes-Example

Case 1: Day 3. Learning phonics rhymes through creative drama

Pupils: 4–6 years old

School: MILK English

Date: 27/11/2013

Field record	Key words/phrases
<p>It was a snowy day. Half of the pupils couldn't come to the class due to ill health and the weather. Two boys joined first. Then, as we were about to start the class, two girls came in.</p> <p>It took a while to settle the class. I started to focus them by using a concentrating game and a counting down game. When I felt they were ready, I showed the 'Mystery Box' and sang a song, 'Mystery Box'. Some pupils who knew the song already followed it easily. I kept asking them to switch the volume from loud to quiet. Once they were concentrating and wondering what was inside the box, I slowly opened it, and took out the word card, on which was written the word 'tub.' Then I asked the pupils how to read and how to act out the word. Pupils enthusiastically answered and acted out the word. One girl put her arms together and made a tub shape. In this way, I let them review the words from the last lesson. The pupils were so excited and they giggled and laughed.</p> <p>I took out two words, such as 'duck' and 'luck', and asked them to make a sentence. One girl remembered last week's rhyme story and said, 'Duck in the tub. Duck in the</p>	<p>Concentrate Acting out</p>

<p>luck', and I corrected the sentence, 'Duck is in the tub. What luck!' And she followed my sentence exactly and showed the action. There was big praise.</p> <p>I introduced today's words, taking out each word one by one from the box. When I showed 'jump' they spontaneously stood up and jumped all together, singing a Korean pop song, 'Jumping and jumping! Everybody!' They were laughing and excited. In this way, they acted out 'bump' and 'hump'. They all knew the meaning of 'jump', but they didn't have a clue about 'hump'. I told them 'A camel has humps on his back!' by showing what a hump is through body motion. Then one girl answered in Korean, '흠!' With some basic sentences and motion, they could understand what it meant.</p> <p>The pupils were very excited all the time and couldn't stop laughing. One boy had totally changed from two weeks before. He was nervous the last time, so didn't respond at all. But today he showed his satisfaction by reacting a lot. He seemed to enjoy learning while laughing and making eye contact with his friends. He was very excited, and giggled and laughed throughout the lesson. He didn't hesitate to stand up and show his emotions by acting out like the other pupils. I could sense that his attitude had changed from last week.</p> <p>I introduced more words, 'lunch' and 'munch'. When I asked 'what is lunch?' some pupils answered using motion, pretending to eat something. So I asked, 'what did you have for lunch today?' and one answered 'chicken'. I asked more pupils and they all answered one by one, sometimes mixing with Korean.</p>	<p>Spontaneity Motion Understanding</p> <p>Change Sharing Relaxed</p> <p>Motion Korean</p> <p>Noise Messy</p>
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<p>After making sure they all knew the words, I asked them to improvise the words. They mimed the word that I called out, and then froze their motion at my direction. When the pupils froze, I tapped one pupil's shoulder and let him or her unfreeze. Then they showed the action without hesitation. There was noise, laughing and excitement. Sometimes there were verbal exchanges and improvisation, too.</p> <p>The first rhyme story was introduced:  Jump, jump, jump.  Hump, hump, hump.  Jump over the hump.</p> <p>After reading the rhyme several times, we were ready to act out the story. We chose the roles, but everyone wanted to be narrators, so I decided to join as an actor, kangaroo. I asked how narrators read the story in a nice way. One pupil suggested jumping while narrating. So I accepted.</p> <p>I asked them to narrate with 'one voice', and guided with some stage directions, such as 'don't lean', 'stay still,' etc.</p> <p>We ran through the story one time, but it looked quite messy. So I asked the pupils how we could make it better. They suggested some ideas in Korean. They agreed to sit down first and count to three before standing up. With this agreement they tried to act out the story again and it looked more serious and organised.</p>	<p>Suggest Accept</p> <p>Korean Serious</p>
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## Appendix 6: Informed Consent Form

### Parent's Consent to Participate in Research

#### Research Project 연구주제

Impact of the Integration of Drama in EFL Teaching

드라마가 영어수업에 미치는 영향

**Investigator:** Sujeong Lee

**Telephone:** 010-7448-0010

**Email:** mssujeong@hotmail.com

#### Introduction 소개

I am writing a PhD thesis at Warwick University and your child is invited to participate in my research project. I will observe the creative drama-integrated EFL classes in which your child is enrolled. This form will describe the purpose and nature of the study and the rights of your child as a participant in the study. As a parent of your child, please consider whether you want your child to participate in the study or not. If you decide to participate, please sign your name below.

저는 영국의 워릭 대학교에서 박사과정 논문을 쓰고 있는 중입니다. 논문의 연구에서는 귀하의 자녀가 참여하고 있는 '창의적 연극을 통한 조기 영어교육' 수업을 관찰하여 데이터를 분석하고자 합니다. 아래에서 설명하고 있는 연구의 목적과 과정을 잘 읽어 보시고, 연구에 참여할지의 여부를 결정하여 주시기 바랍니다. 연구에 참여하시고자 한다면, 아래에 사인을 하여 주시기 바랍니다.

### **Purpose and the process of the study 연구목적 및 과정**

This research will try to find the impact of creative play and drama on young EFL children. As the researcher and the teacher, I will conduct creative drama-integrated EFL classrooms. An invited observer will write the observation note and she will record the classroom features, phenomena and interaction in the classroom. All classroom activities will be audio recorded for the analysis.

본 연구는 창의적 놀이와 연극이 한국에서 영어를 외국어로 배우고 있는 어린이들에게 미치는 영향을 논하고자 합니다. 저는 교사인 동시에 연구자로서, 창의적 연극이 통합된 영어 수업을 진행할 것입니다. 수업을 관찰하시는 분을 외부에서 초청하여 수업의 특징, 수업안에서 나타나는 현상, 상호작용 등을 기록할 것입니다. 모든 수업은 오디오로 녹음되어 분석에 사용될 것입니다.

### **Confidentiality 비밀보장**

All recordings and information collected will be confidential and will only be used for research purposes. Your child's identity will be anonymous and will not be exposed to anyone else. The data will be stored on a computer, and only the researcher will have access to it.

모든 기록과 정보는 유출되지 않을 것이며 연구의 목적으로만 사용될 것입니다. 아이의 이름은 연구자 이외에 그 누구에게도 노출되지 않을 것입니다. 데이터는 컴퓨터에 저장되어 연구자에게만 검색이 허용될 것입니다.

### **Your child's participation 연구참여**

Participating in this study is strictly voluntary. If you change your mind and no longer wish to participate in the study, your child can withdraw at any time. If you have any questions about the research, you can feel free to contact Sujeong Lee, the teacher and the researcher. (Phone number: 010-7448-0010, Email: [mssujeong@hotmail.com](mailto:mssujeong@hotmail.com))

본 연구에 참여하는 것은 강제성이 없습니다. 도중에 참여를 원하지 않으신다면, 언제든지 그만 두실 수 있습니다. 연구에 관한 질문이 있으시다면, 언제든지 아이의

교사이자 연구자인 이수정 에게 연락해 주시기 바랍니다. (전화: 010-7448-0010, E-mail: [mssujeong@hotmail.com](mailto:mssujeong@hotmail.com))

### **Investigator's statement 연구자의 선언**

I have fully explained this study to the parents of the students. I have discussed the activities and have answered all of the questions that the parents of a child might ask.

저는 이 연구의 목적과 모든 과정에 대해 아이의 부모에게 충분히 설명드렸음을  
확신합니다.

Signature of Investigator \_\_\_\_\_

Date \_\_\_\_ / \_\_\_\_ / \_\_\_\_

Day      month      year

### **Parents' consent 부모동의**

I have been asked to give consent for my child to participate in this research study. I have read the information provided in this Informed Consent Form. All my questions were answered to my satisfaction. I consent voluntarily for my child to participate in this study.

저는 아이의 부모로서 본 연구에 참여할지의 여부를 결정하도록 안내받았습니다. 저는 이 동의서의 내용을 충분히 읽었고, 설명을 들었습니다. 저는 이번 연구에 저의 아이가 참여하는 것에 대해 동의합니다.

Signature of Parent \_\_\_\_\_ Date \_\_\_\_ / \_\_\_\_ / \_\_\_\_

Day      month      year

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